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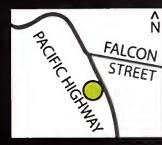
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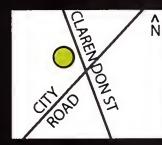
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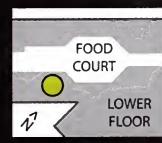
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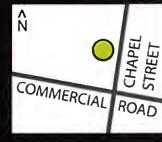
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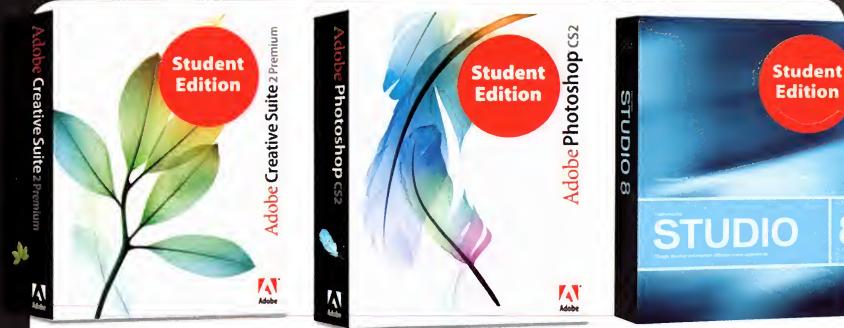
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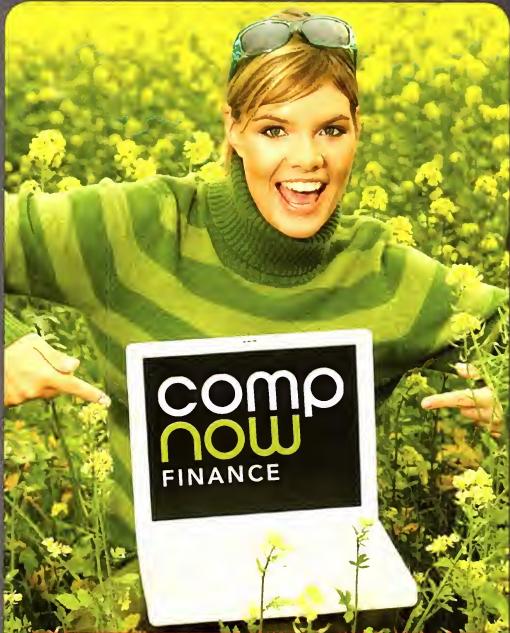
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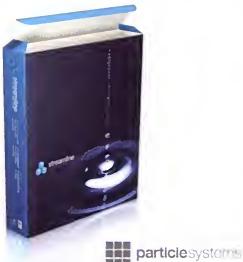


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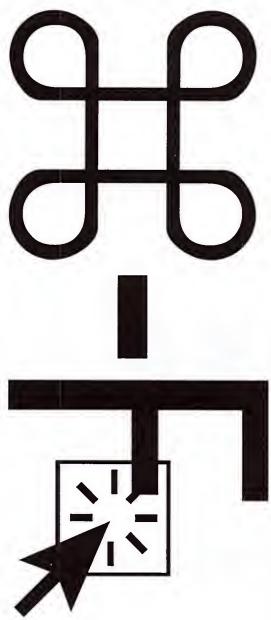
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Focus.

030

New life for old Macs

By various authors

If you've made the switch to an Intel-based Mac, the skeleton in your closet might be an old PowerBook. Or perhaps it's a flat-panel iMac gathering dust behind your skis. Buying a new computer typically leads to a dilemma many consumers don't think about ahead of time: What to do with the old one?

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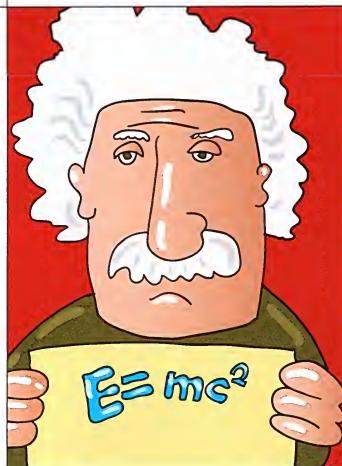
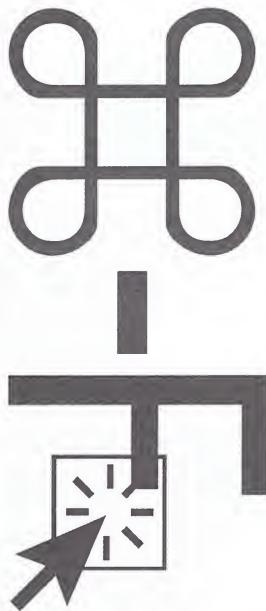
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Queries and tips from our readers



Buzz.

Adobe hands out suites

017

By the time this issue hits the stands, Adobe will have announced Creative Suite 3 in six different permutations, as well as a new "Extended" version of Photoshop to address a whole new set of users. Here's just a taste of what's in store.

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Update fixes glitches, adds flexibility

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TypeIt4Me

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Typing time-saver

AirPort Extreme Base Station

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World of Warcraft: The Burning Crusade

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From the Macintosh scene to the magazine.

By Matthew JC. Powell.

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www.telstra.net
A lot of knitting

A stitch in time

I read an interesting comment in one of the many articles that came out after Apple's announcement of the iPhone in January. Greg Winn, one of the top folks at Telstra, said "there is an old saying: stick to your knitting. Apple is not a mobile phone manufacturer. That is not their knitting".

Well, so much for Australia's largest telecommunications provider and ISP (with a sideline in Pay TV) carrying the iPhone when it makes its debut next year. If Telstra says stick to your knitting, you better stick to your knitting.

But, hang on. It wasn't that long ago that Telstra wasn't Australia's biggest ISP, was it? If I remember rightly, it's only been an ISP at all since the mid-1990s. It was only in 1992 that Telstra was formed out of the merger of Telecom Australia and OTC (which handled the overseas calls). Heck, up until 1975, the body we now know as Telstra was part of the Postmaster-General's department. What's that got to do with TV?

If Telstra had stuck to its knitting, it would still be the postal service.

Four years ago, Apple wasn't in the music retail business (indeed it had signed a legal document to that effect — water under the bridge). Now it has something like 70 percent of the legal download market. Six years ago Apple didn't make music players. Now it is the iPod king.

Two years ago an Intel box running Windows was considered the antithesis of a Mac. Now Apple makes Intel boxes that run Windows (if you believe the people who know about such things) as well as any other Intel box on the market, if not better. As a bonus, they also run Mac OS X, which no other Intel box can do.

Before 1984, Apple made nifty eight-bit microcomputers that dominated their market. Then the company completely refashioned itself around a new platform called Macintosh. Ten years later it ditched the hardware aspect of that platform and moved to the PowerPC architecture. In 1998 it radically altered its direction and perspective again, abandoning Mac standards in favour of industry standards for the iMac. Two years after that the Macintosh as we knew it was gone, replaced by an entirely different operating system.

The Mac you buy today shares almost nothing in common with the Mac that debuted in 1984. It's an entirely different hardware platform running a version of Unix. About the only thing they have in common is the "Sosumi" sound effect.

I could list all the many large and small developments that Apple has introduced over the years, and just as radically ditched when the market changed, but I won't. You get the picture.

What I'm saying here is that Apple's knitting is innovation. At every turn it has adapted to meet challenges and opportunities that the market provided. Had it not done so, it would not have survived this long — I guarantee it.

Telstra's Winn went on to downplay the "revolutionary" aspects of the iPhone, saying they weren't all that revolutionary. He said that while Apple may have an initial lead, "You can pretty much be assured that Nokia, Motorola, Samsung, Sony Ericsson and ZTE and others will be coming out with devices that have similar functionality."

Hang on a sec, did he say Sony? The Trinitron and Beta company? Surely Sony isn't a mobile phone manufacturer?

Well, it's not. Or it wasn't until a few years ago. Now it's partnered with Ericsson to make some of the best mobile phones on the market. It also makes video game consoles and DVD players (not to mention Blu-ray) and cameras and CD players and MP3 players and of course it's one of the major record labels. And also a mega movie studio. Oh yes, and it still makes TVs, but not with picture tubes anymore, having abandoned Trinitron years ago. There's more, of course, but Sony's knitting is a fairly big quilt.

Sony, like Apple, knows not to stand still too long. Sony, like Apple, has continually reinvented itself during its long life. Like Apple, Sony takes risks, and sometimes those risks don't pay off (Beta, Newton) and sometimes they do (Walkman, iPod). The point is to keep exploring and creating the opportunities for success.

Deep down I think Greg Winn knows this. I think he realises that if his own company had not adapted it would not be the biggest ISP in the country today (and I know a lot of BigPond subscribers who kind of wish it weren't). I don't really imagine that Telstra doesn't want a slice of the iPhone business if it can get it.

Knitting is great if you want to sit on the verandah in your rocking chair making a cardigan. If you would prefer entrepreneurship and success, learn a few new stitches. ☺

We all shine on...

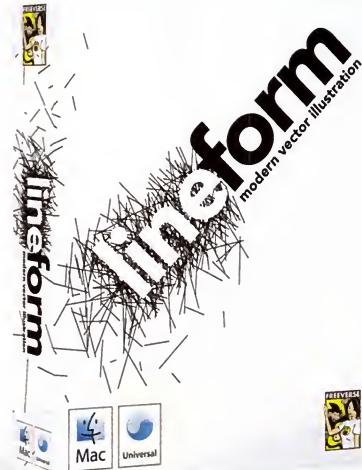
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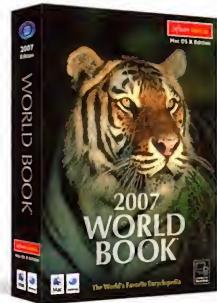


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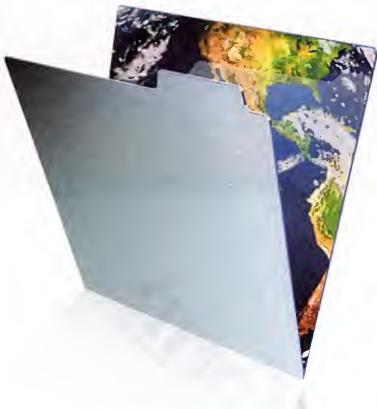
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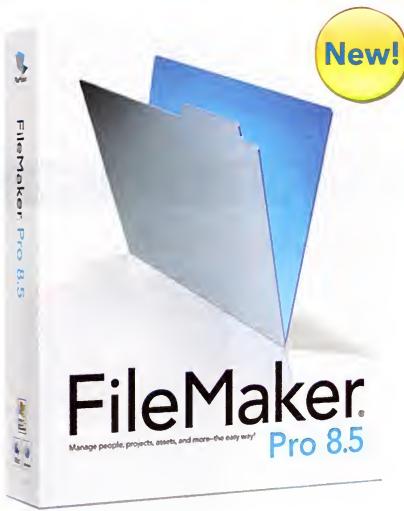
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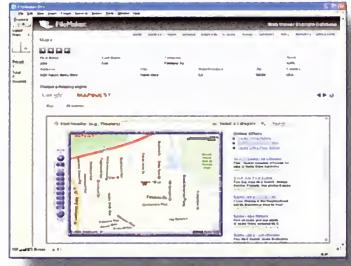
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This issue Conexus (02 9975 2799) is giving a SpeckTone Retro speaker system valued at \$250 to the Australian Macworld reader who sends in what we deem to be the most interesting letter. Listen to your iPod at home with this exceptional speaker system that accepts virtually all dockable iPods. All 4G, 5G, mini, and nano iPods can be placed in and played through the SpeckTone Retro dock connector. Even an iPod shuffle can be plugged in via the AUX input jack on the back of the SpeckTone Retro. The SpeckTone Retro delivers dynamic, rich sound with uncompromising quality thanks to its analogue circuitry, 4-inch subwoofer and 28 watt output. Its sleek retro design is complemented by a high-gloss lacquered wood finish. The iPod even charges when the Retro is turned on. Speck's Skintight cases (included for nano and 5G iPods) allow you to use the SpeckTone Retro without removing the case.

Mac users need not apply

Australia's largest Internet Service Provider now offers MP3 music downloads, online DVD hire and computer gaming via its web site — to PC users only!

After subscribing to Telstra a while back I was sent a voucher in the mail to download six free MP3s from the new music download facility, which I could not access from my Macintosh. When I questioned one of the sales reps as to why I had to pay the same amount for my internet usage as a PC user, when all of these extra services were not available to me, they wouldn't give me an answer — apparently that's just how it is when you're a minority.

Joseph Haisch
via internet

Great, isn't it? Just when you think maybe the playing field is levelling a little, the Windows shutter slams in your face. In case you think switching to Optus might help, that ISP has just teamed up with MSN to create a new Microsoft-based home page for its users, which requires a Windows Live ID. Creating a Windows Live ID means that "your login details, webmail and contact records will be transitioned to Microsoft so we can provide you with a vastly improved Webmail and calendar service". Don't want your info going to Microsoft? Forget about using Optus webmail. When will these people learn there's more than one operating system out there? — M.J.C.P.

Letters should be e-mailed to matthew.powell@niche.com.au with a subject header of "Mailbox" or by post to Australian Macworld Mailbox, 170 Dorcas Street, South Melbourne, Victoria 3205. Letters of fewer than 200 words are given preference. We reserve the right to edit letters and probably will. To be eligible for the SpeckTone Retro prize, you must include your full name and address, including state or territory.

Cronic problems

I can't sit by idly and watch. For the past few months letters and responses in the Help folder have had us toing and froing about whether the daily, weekly and monthly UNIX maintenance scripts will run if we shut down our Macs. It's easy to check whether this myth about their operation is still with us post Mac OS X 10.4.3.

Open the Console application (Applications/Utilities/Console), go to File>Open Quickly>/var/logs/. Select "daily.out", "weekly.out" or "monthly.out" for the respective maintenance logs. There you will quickly see the last time each of these maintenance scripts was run. My MacBook (which is not normally left on full-time), clearly shows the last time they were run was when I ran MacJanitor: the monthly.out shows Sun Feb 4 23:55:24 EST 2007, while my iMac, which is always left on, shows Thu Feb 1 05:30:17 EST 2007 — when the script is scheduled to run.

Indeed, these scripts are meant to run when one starts up their machine, however, a continuing bug in the launchd UNIX facility, means they must be run manually if your machine is not left on during the scheduled maintenance periods.

Heath Doodie
Brunswick West, Vic.

So we've gone from "they run when you start up" to "they don't run if you don't leave your machine on" back to "they run when you start up" and now "they're supposed to run when you start up, but don't". Any further advance? — M.J.C.P.

Eyeing off AppleTV

Following on from Vince Champion from Darwin (Mailbox, 03.2007), although you can play EyeTV recorded programs through the Apple TV by using the export to iPod function, I don't think it is really a very good solution. Exporting to iPod takes a long time — especially when using H.264 compression on best quality — defeating the purpose of having programs ready to watch quickly or starting to watch before the recording is finished. Even then, the quality of the video is nowhere near as good as the EyeTV's original recording.

I too feel the AppleTV does not offer a great deal and have also been thinking about buying an EyeHome box. Also EyeHome easily connects to ordinary TVs — I think AppleTV is only for Flat Panel TVs,

Roger Theaker.
Redbank Plains, Qld.

I'll just clarify a couple of things there, Roger. For one thing, EyeHome doesn't let you watch EyeTV programs while they're still recording either — only complete programs stored on your Mac. For another thing, AppleTV features component video-out ports, so it works with any TV that features component video-in. Most TVs manufactured in the past five years do. Don't be confused by terms like "576p" — that's just another name for the standard-definition PAL TV in your living room. I do agree that there needs to be an easier interoperability between EyeTV and AppleTV, and I hope that might happen one of these days. — M.J.C.P.

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One with the works

I dare say like many others I am disappointed that AppleWorks is no longer included on the Intel Macs. I have used it since my days with an Apple IIe. Whilst Pages is perhaps a replacement for the word processing element, what I am missing most is the both the Database and Spreadsheet elements. With these elements I have been able to maintain all my financial needs to completing my details for Income Tax returns. Is there any other developer to produce a Database application? Agreed there is perhaps FileMaker but to me that is far too advanced for many users. Excel is far more elaborate and much more complex than AppleWorks. Fortunately I downloaded it from my earlier iMac so I am not entirely without those elements, but perhaps the time will come when I may need to reload it.

**Don Wills
via internet**

There have long been rumours that Apple is adding a spreadsheet component to iWork in its next iteration, Don. Until then, you might like to have a look at Mariner Calc (distributed by MacSense 02 9798 3288), a simple spreadsheet comparable with that part of AppleWorks. There's not really a good simple database creation program for OS X — 4D and FileMaker Pro are roughly equal in terms of power and complexity. You could look at OpenOffice.org (see "Hot links") if you're feeling a little bit brave. — M.J.C.P.

Pieces of eight

Rather than fork out for eight Intel Macs — even eight Mac minis (after all these are only workstations) — and put Parallels or Boot Camp etc on them, is it possible to buy some of the newer motherboards, put in some of the now available Intel Core2Duo chips, get some RAM (even if I have to buy Apple RAM), graphic and audio cards of choice, a big hard drive etc and install Tiger onto them? Are we finally coming into a time when I can build workstations running Tiger (or Leopard when it comes out) with the components of my choice?

**Peter Nash
Maroochydore, Qld.**

Short answer is no, Peter. Apple likes to call itself a "systems company" because it builds hardware and software, but the reality is its lifeblood is hardware. The Intel version of OS X is very closely tied to Apple's own hardware because Steve Jobs would rather be selling \$X000 computers than \$X00 boxes of software. Allowing the kind of "home build" you're referring to would require Apple to test its software with every possible permutation of hardware components — ask Microsoft how expensive and time-consuming that is. There are hackers out there trying assiduously to get OS X to run on non-Mac hardware. Apple calls them pirates. — M.J.C.P.

Next G or ...?

Next G looks interesting, but is it worth it? The cheapest practical offer you've mentioned is \$109/month, which gives me 1GB at an uncertain speed between 550KB and 1100KB. The lower priced offerings are so restrictive as to be pointless. But for \$39/month AAPT provides me with 512/128 ADSL with 12GB. And it might well be only 38kb slower!

OK, Next G is wireless (a definite advantage) but Telstra's offer for people like me who don't often roam is ludicrously expensive. I would prefer to be out of range occasionally.

**Richard Watkins
Kingston Beach, Tas**

Hard to argue with you, Richard. I doubt there's anyone who would suggest Next G as your primary internet connection. If mobility isn't important, save your money. — M.J.C.P.

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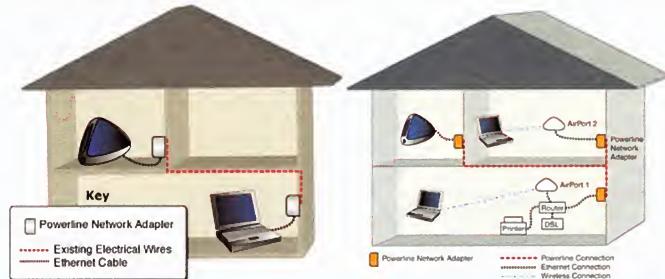
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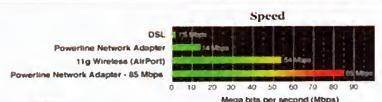
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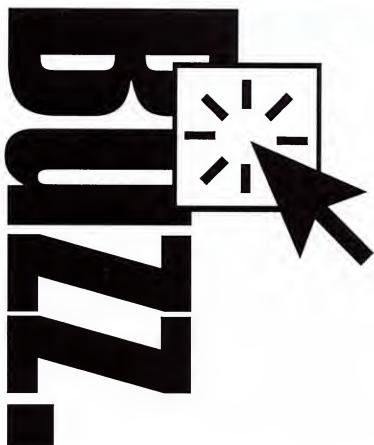
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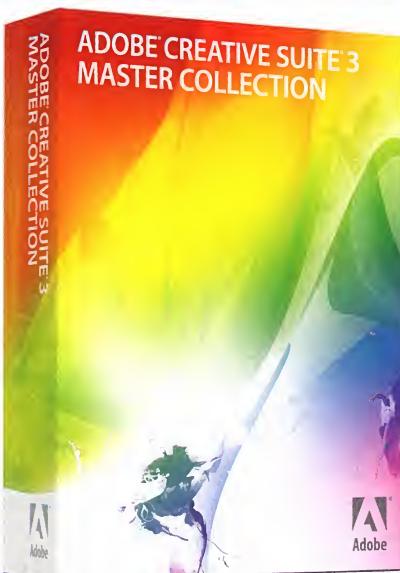
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Which one is right for you?



Adobe's suite treats

PHOTOSHOP is about to become a one-two punch. When Adobe formally announces Creative Suite 3 (which should take place just before this issue hits the street) it will also unveil two versions of its flagship image editor.

Photoshop CS3 – which is already available as a public beta – and Photoshop CS3 Extended will share many of the same features, but the Extended version will target some new markets for the company.

"What we're seeing in the market has been accelerating in the last few years," said Kevin Connor, senior director of product management for digital imaging at Adobe. "Photoshop is being used in a much wider array of workflows and there's been pressure on PS to do more in those spaces."

The new markets Adobe is reaching out to with Photoshop Extended include professionals in architecture, engineering, medicine, and science. Photoshop CS3 Extended includes the same tools as Photoshop CS3 plus a new set of capabilities for integration of 3D and motion graphics, image measurement, and analysis.

"At one point in time, we considered separate versions, but we found a lot of overlap in the features that these people needed," Connor said. "That led to another type of strategy for Photoshop. Rather than create a new application, Extended is a superset of features that can specifically benefit people in those markets."

With Photoshop Extended, video professionals can perform 3D model visualisation and texture editing (though Adobe was at

pains to emphasise that you cannot create 3D objects in Photoshop), as well as paint and clone over multiple video frames. Animations created in the upcoming version of Photoshop can be exported in several formats including QuickTime, MPEG-4, and Adobe Flash Video. Despite the new features, Adobe says it is not trying to turn Photoshop into a full-fledged 3D tool; rather, the company's goal is to complement the tools its customers already use.

"We recognize our place in the 3D and video workflows," said Connor. "Adding 3D features is important so people don't run into the speed bumps they did in the past."

Photoshop Extended is not just about 3D – the new version also has features for other professions, as well. Users will now be able to extract quantitative and qualitative data from images. In addition to measurement and analysis tools, architects, medical professionals, and scientists will enjoy increased support for specialised image formats so they can easily view, annotate, and edit images in their native format.

For example, radiologists can closely monitor a patient's progress over time. Scientific researchers can create animations from medical images for presentation purposes, while architects can make accurate measurements of objects in their 3D images.

And there's more. CS3 is not merely one suite of applications – it's six. Adobe is releasing different "editions" of Creative Suite 3 tailored for different markets.

The three main labels are Design, Web, Production Premium, each with their own subset of Adobe applications. For example, the Design collection contains InDesign, while the Web collection contains Macromedia acquisitions FireWorks and Contribute (both sets include DreamWeaver). The Production Premium bundle, on the other hand, emphasises video tools and includes the return to Mac of Premiere (now called Premiere Pro) as well as Mac debuts for Encore (a DVD-authoring package) and SoundBooth. Both of these apps were previously only available for Windows, and even now will only work on Intel Macs.

The Design and Web bundles are also available in Standard or Premium bundles. And if that's all too confusing, for the first time Adobe is releasing a Master Collection, which contains all of the applications in all of the different suite editions.

Australian pricing and ship dates were not available at press time, but it is known that upgrades will be available for existing users of Creative Suite or Photoshop, or for existing users of Macromedia's Studio.

We'll have more info in the 05.2007 edition of Australian Macworld. — Jim Dalrymple and Matthew JC. Powell

■ LITIGATION



Hot Links

www.apple.com/pr/bios/rosenberg.html
Apple's lawyer

Taking aim at Apple

Are multiple lawsuits something we should worry about?

LATELY, it seems as though you can't fire up a web browser without finding a story about how Apple is embroiled in some legal problem or other. Whether it involves an individual or a multinational company, a lawsuit against Apple is sure to make headlines around the world (see the sidebar "Apple's legal troubles")



Apple's legal troubles

Apple has been involved in many legal battles over the past few years — here are a few that are still pending.

Patents. Burst.com filed suit against Apple, accusing the company of infringing on four of its patents. Burst claims that Apple's iTunes Store, iTunes software, iPod devices, and QuickTime streaming products; other Apple software products (Final Cut Studio, GarageBand, iMovie, iDVD, and iWeb); and .Mac services are all affected by the patents. The Burst patents allegedly relate to methods and devices used for burst transmission of audio or video files.

Loud iPods. Apple was accused by customers of selling its iPod music players and earbud headphones without adequate warnings about the risk of noise-induced hearing loss. A similar action was filed in Montreal, Canada, on February 1, 2006, seeking authorisation to institute a class action on behalf of iPod purchasers in Quebec.

Warranties. Originally filed in 2005, a class-action lawsuit accused Apple of selling used computers as new and failing to honour warranties. Plaintiffs also brought causes of action for misappropriation of trade secrets, breach of contract, and violation of the Song-Beverly Consumer Warranty Act.

iTunes Integration. In January 2005, a user brought a case against Apple's tying of the iPod to the iTunes Store. The suit alleged unlawful tying of music purchased from the iTunes Store with the purchase of iPods and vice versa, and unlawful acquisition or maintenance of monopoly market power. The hearing on class certification is set for April 16, 2007.

for details on some cases that are still pending). Even with more than a dozen cases currently in litigation, though, experts say that Apple's legal headaches are nothing to worry about.

"The number of lawsuits is not unusual for a company in Apple's position," says Scott Culpepper, an attorney at law firm Robins, Kaplan, Miller & Ciresi. "Any company that introduces a major new product like the iPod is going to generate an inordinate number of lawsuits."

Indeed, Apple has been sued by companies over how the iPod works, and by customers over the integration between the iPod and iTunes, the iPod's volume levels, and even Apple's handling of stock options.

Roger Kay, the president of market-research firm Endpoint Technologies and a long-time Apple watcher, agrees that such

lawsuits are quite common. "You hear about it more because it's Apple, and [the company is] successful, but it happens all the time. It's a disease of the modern era."

Intellectual-property issues. These days, many of the lawsuits facing corporations such as Apple are related to intellectual property – mostly copyrights, trademarks, and patents. The long struggle between Apple and The Beatles' company, Apple Corps, for example, dealt with the use of the word Apple and the Apple logo. (The companies recently reached an agreement that settles all their legal differences.)

Many of these suits come well after a product has been introduced, because patent-holding companies – businesses whose entire model is filing for and holding patents – own the patents, and it may take them a long time to find an infraction.

"A patent is not a right to produce something; it's a right to exclude others from producing what the patent covers," says attorney Culpepper.

When a product reaches the iconic status of the iPod, most companies have to factor in lawsuits as a normal cost of doing business.

"Any time a company becomes more successful, it becomes a bigger target," says Tim Bajarin, the president of high-tech consulting firm Creative Strategies.

Culpepper agrees, noting that the strategy is not new. "Since the beginning of lawsuits, people have looked for deep pockets

and successful products. [Apple's] success as a company is going to breed lawsuits."

Customer and shareholder complaints. Not all lawsuits are intercompany squabbles over intellectual property – some are brought by a company's own shareholders. Apple recently found itself in this position, in the stock-option backdating scandal. Apple changed the dates on options granted to employees (including those to CEO Steve Jobs), to an earlier time when the stock was worth less than when the option was granted – thus making the options more valuable. There's nothing illegal about backdating options, as long as a company discloses the practice to shareholders and regulators. Apple shareholders are suing Apple executives and directors on behalf of the company, alleging that the improper backdating has harmed the company financially.

"The shareholder suit is one of the weird ones for me," says Creative Strategies' Bajarin. "When Jobs came back to Apple, the stock could barely get to \$7, but since then, the stock has grown 1700 percent. If I'm a shareholder, I should be kissing his hand, not kicking his butt."

Overall, the experts are not worried about these lawsuits, whether they're filed by users or by other companies.

"To me, it's a cost of doing business whether they have merit or not," says attorney Culpepper. Bajarin adds, "We are such a litigious society – everyone thinks they should have a piece of the pie." — Jim Dalrymple

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Hear it for yourself

A chat with Apple's CFO

TALK about the coming iPhone and Apple TV device dominated the discussion with the chief financial officer of Apple at an investment conference in San Francisco.

Peter Oppenheimer, appearing at the Morgan Stanley Technology Conference, declined to give specific unit sales forecasts for the new products but anticipated they will be strong.

"Apple TV will change the way people gather and purchase their digital content," said Oppenheimer of the device, which missed its scheduled February release date.

However, the usefulness of the Apple TV may be tied to the amount of video content available on iTunes. Today, Oppenheimer said, 400 movies and 350 TV programs are available for downloads. Those numbers are up significantly from when Apple added movie and TV-show downloads to iTunes – Apple started out with 75 movies in September 2006 and five TV programs when it added that service in October 2005. Apple continues to add content to iTunes, Oppenheimer noted – the company recently reached agreements with film distributors Paramount Pictures and Lionsgate Entertainment to sell downloads of their movies on iTunes.

There is still, however, no word on when movie and TV content will be available for sale on the Australian iTunes Store. However, a preference in the recently-released iTunes 7.1 update allowing users to view ratings for Australia as well as the US hints that the company is working in that direction.

Apple's call. The much-anticipated Apple iPhone is scheduled to hit the US in June and Australia next year. Oppenheimer declined to comment specifically on a March 1 report from Morgan Stanley analyst Kathryn Huberty, who interviewed him at the conference, in which she raised her forecast for 2007 iPhone sales to 8 million from an earlier forecast of 6 million, based on a survey of 2500 US customers. (Apple has set a goal of selling 10 million phones, or one percent of the number of mobile phones sold around the world last year, by 2008.) "Half the demand is coming from the traditional high-end handset market and half from Apple's customer base," Huberty said.

While not commenting on the forecast, Oppenheimer said the iPhone will be a breakthrough product. "Though Apple is new to

the mobile phone market, we believe the addressable market will grow quickly," he said.

Asked about what barriers stand in the way of the iPhone's adoption, Oppenheimer predicted that the Apple device will redefine the cell phone market. "As an innovator, we don't look at traditional market methodologies to think about how to develop products," said Oppenheimer, citing the iPod's success. When Apple introduced that product in 2001, the Apple CFO said, "we didn't really ask ourselves what was the potential of the MP3 market by looking at products that were over \$US399. We believed that people really love music and that they would appreciate a product like the iPod."

Oppenheimer also referred to the iPod when quizzed by Huberty on how the iPhone line might evolve, particularly when it comes to accessories. While declining to comment on specific products, Oppenheimer noted what Apple has done with both its iPod and Mac product lines; the former features more than 3000 accessories while there are more than 23,000 Mac hardware and software products from developers.



Vista no threat. Apple's CFO said that Windows Vista is no threat to Mac OS X 10.5 "Leopard" and argued that the steep hardware requirements of Microsoft's new operating system will give Leopard an opportunity to step in and grab more market share.

As for how Leopard will stack up against Vista, Oppenheimer wasn't shy: "We believe we have the superior OS on the market today, and [this] release will only extend that. With the features and functionality and stability and security of Mac OS X, I don't really see Vista as a threat."

Perhaps keying off one of the television ads currently in rotation, Oppenheimer took a shot at Vista's hardware demands. "Since the hardware requirements for Vista require much of the installed base to buy a new PC, it gives [the] Mac an opportunity to be considered," he said.

Leopard has had a low profile so far in 2007; the OS was a no-show during Jobs' presentation at Macworld Expo. Instead, Jobs put the spotlight on the iPhone, much as Oppenheimer did in his chat with analysts.

Oppenheimer said Apple would likely show a revenue bump in the quarter of Leopard's release. "Usually your first quarter is your best one," he said. "The last release [Mac OS X 10.4 "Tiger," released in April 2005], in its first quarter we had \$US100 million of OS sales in that quarter."

Gene Munster, a senior analyst who covers Apple for Piper Jaffrey, has put the revenue impact at a more optimistic \$US130 million in the quarter ending June 30.

Apple's sales during 2006 posted gains significantly larger than the industry average, and by the end of the year the company held 4.7 percent to 5.1 percent of the US market, according to IDC and Gartner, respectively. — Robert Mullins and Gregg Keizer

■ PHOTOGRAPHY

**Hot Links**

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Fun photography

Baby focus

THE Photo Marketing Association's PMA 07 convention in Las Vegas didn't have the excitement of Macworld Expo, but it doesn't have to: the show is primarily for photo store owners, professional photographers, and people who make their living selling cameras and related services. It's largely a hardware show, which is why Apple and Adobe weren't represented on the show floor, but Nikon, Canon, HP, Panasonic, JVC and other vendors were there in force.

Much like Macworld Expo, once you get past the big booths, there are lots of vendors in smaller stalls, many with unusual, but still useful, products. I saw lots of picture frames, scrapbook supplies, backdrops, lighting systems and photo minilabs, many of which had little interest for me, but I also found a few things that were worth a mention:

Lensbaby 3G. The Lensbaby, which came out in February 2004, was one of the most innovative and fun digital camera accessories we had yet seen. It's a simple thing: mounted in place of your regular lens, the Lensbaby lets you apply selective focus to part of a scene, rendering the remainder of it out of focus, much like a Holga or other toy camera with a plastic lens. It's also quite popular; a quick search on Flickr notes roughly 22,000 images with the tag "Lensbaby."

Since that first version, Lensbabies has been refining and improving their product. Lensbaby 2.0, which came out in 2005, added multiple apertures — through an ingenious magnetic mechanism that floats a metal aperture disc above the lens — and a glass lens. At PMA, the company was showing the Lensbaby 3G, the "ultimate" model, which offers a locking mechanism, longer focal length (100mm, as opposed to the 50mm length on the older versions), a fine focusing dial and a greater range of apertures.

It's quite an impressive piece of equipment. It has a more substantial feel than the Original Lensbaby, less like a toy and more like a professional product. The locking and fine-focus additions make it easy to reproduce the Lensbaby effect, making it an excellent choice for studio photographers. The Lensbaby 3G isn't an impulse buy — the lower-end models are fine if you're just looking to play around — but it really is a great enhancement to a fun line of products.

For more info contact the Australian distributor, Film & Video Extras on 02 9618 3104. — Rick LePage



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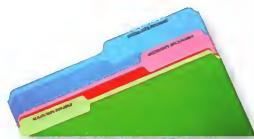
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SKELETONS IN THE CLOSET**Hot Links**tinyurl.com/yujylx

Read the full memo (link downloads a PDF)

1997: MS threatened to axe Mac Office

MICROSOFT threatened to dump the Macintosh version of Office ten years ago during talks with Apple because the move would "do a great deal of harm" to its rival, according to a memo made public in a recently-settled antitrust case.

The 1997 memo from Ben Waldman, at the time the head of Microsoft's Macintosh development group, to then-CEO Bill Gates, urged Mac Office 97's release. The suite, which in June 1997 had not yet reached beta, was eventually released as Office 98.

However, Waldman understood that the next Mac Office was a stick that could be used against Apple. "The threat to cancel Mac Office 97 is certainly the strongest bargaining point we have, as doing so will do a great deal of harm to Apple immediately. I also think that Apple is taking this threat pretty seriously," Waldman said in his e-mail to Gates.

Less than six weeks after Waldman's e-mail, Microsoft and Apple announced a deal under which the former bought \$US150 million of Apple stock. As part of the pact, Microsoft promised to release the next version of Office and was allowed to bundle Internet Explorer with the Mac OS. The two companies also agreed to a patent cross-licensing deal. The announced deal was the centrepiece of then-interim CEO Steve Jobs's keynote at the 1997 Macworld Expo in Boston.

At the time, Apple was struggling. Jobs had returned to the company only months before, and share prices were at all-time lows. The Microsoft-Apple agreement was seen by many as a bail-out of Apple by its long-time rival.

Later, the US Department of Justice included the bundling of Internet Explorer among the charges it brought against Microsoft in its antitrust case. "Microsoft, by threatening to cease development of its Office for Macintosh productivity suite, coerced Apple into making Internet Explorer the default browser on all Macintosh operating systems and to disadvantage competing browsers," the agency charged in 1998.

Waldman also wrote that keeping Mac Office alive was a good idea because the suite's users could be used as guinea pigs.

"Because Mac Office is so much less critical to our business than Windows, we have the flexibility to test out new things in the product before we try them on Windows," wrote Waldman. "I've personally also found the Mac market interesting because I've seen so many trends appear there first and eventually become important on Windows." — Gregg Keizer

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MacBook with Core 2 Duo, \$1749+

iPod shuffle — now in five colours, 1GB, \$119

<http://www.infinitesystems.com.au/mw>

Infinite Systems offers training in creative print, web and video applications from Apple and Adobe.

<http://www.infinitesystems.com.au/training.html>

■ USERS AND GROUPS



Hot Links

matthew.powell@niche.com.au

Got a group we're not listing? Let us know

April MUG events

Monday 2

Gold Coast Macintosh User Group (Qld)

www.goldcoastmacusers.org.au

Sydney Apple Macintosh Users Groups (NSW)

homepage.mac.com/sydamug

Tuesday 3

MacTalk — Newcastle & The Hunter Macintosh User Group (NSW)

tech.groups.yahoo.com/group/MacTalk

TasMUG (Tas)

tech.groups.yahoo.com/group/tasmug

Wednesday 4

Toowoomba Apple & Mac UG (Qld)

www.taamug.org.au

ClubMac (NSW)

www.clubmac.org.au

Apple-Q (Qld)

www.apple-q.org.au

Friday 6

Southern Highlands Computer Users' Group (NSW)

www.shcug.org.au

Sunday 8

Gold Coast Apple Users Group (Qld)

home.worldlink.com.au/appleserv/GCUsers.html

Monday 9

Macintosh Users Group Sunshine Coast (Qld)

www.mugsunco.org.au

Tuesday 10

ACTApple (ACT)

www.actapple.org.au/Pages/Meetings/Meetings.html

Macintosh Multimedia Group (Vic)

www.ausom.net.au/multimedia.html

www.imug.com.au

Wednesday 11

Retirees & Others (Vic)

www.ausom.net.au/retirees.html

ClubMac (NSW)

www.clubmac.org.au

Bellarine MUG (Vic)

www.bellarinemac.org.au

Friday 13

South Australian Apple Users' Club (SA)

www.saauc.org.au/nextmeet.html

Saturday 14

AUSOM Incorporated (Vic)

www.ausom.net.au/nextmeeting.html

Friday 20

South Australian Apple Users' Club (SA)

www.saauc.org.au/nextmeet.html

Tuesday 24

ACTApple (ACT)

www.actapple.org.au/Pages/Meetings/Meetings.html

Bendigo Education Apple Team (Vic)

www.beaut.ig.au

iMug (Vic)

www.imug.com.au

Thursday 26

Central Victorian Macintosh Users (Vic)

www.cvmu.net

Saturday 28

Geraldton Macintosh User Group (WA)

gmug.wamug.org.au



ZYTECH.com.au

External Drives



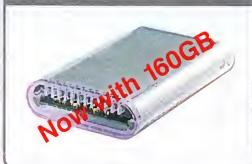
Flash/Promotional Drives



Memory



Portable Drives



Scanners



Hard Drives



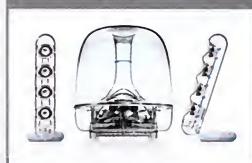
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 EyeTV creator
www.iworldaustralia.com.au
 DLO distributor
www.sound-base.com.au
 Apple Pro trainer
docs.info.apple.com/article.html?artnum=305031
 AirPort security note

AirPort Extreme updated

AS this issue went to press, Apple released an update for AirPort Extreme, its wireless networking product (including the 802.11n version reviewed in this issue of *AMW*). According to Apple, AirPort Extreme Update 2007-02 improves compatibility with AirPort Extreme base stations and networks.

The update also improves compatibility for the MacBook Core 2 Duo and the MacBook Pro Core 2 Duo when using certain third-party access points configured to use WEP Open System security.

The AirPort update includes a fix for a security issue where attackers on the wireless network may cause system crashes. A security note on Apple's web site (see "Hot links") says that an attacker in local proximity may be able to trigger a system crash by sending a maliciously-crafted frame to an affected system.

This security issue affects the Core Duo version of Mac mini, MacBook, and MacBook Pro computers equipped with wireless. Other systems, including the Core 2 Duo versions, are not affected. — *Jim Dalrymple*

Apple Pro training now available

SYDNEY-BASED Sound Base is now offering accredited training programs in Apple's Pro applications including Final Cut Studio and Logic Pro. The company, which started offering Digidesign training five years ago in partnership with the University of Technology, Sydney, says it is the first in Australia to offer accredited courses on Apple's pro applications. Its trainers include independent filmmaker Miguel Valenzuela and TV producer Teigan Kollosché.

For more information contact David Sidebottom on 02 93655457 or check out the company's web site (see "Hot links").

— *Matthew JC. Powell*

DLO brings new stuff to Australia

DIGITAL Lifestyle Outfitters has announced two new products that may be of interest to iPod owners – especially those with video iPods. First up is the TransDock, an update to the popular TransPod FM transmitter for playing your iPod music through the car stereo. The TransDock takes the idea a step further, enabling users to share video content stored on

their iPods to flip-down screens and headrest monitors. TransDock also promises an even stronger transmitter than the original TransPod for interference-free music.

The other new product from DLO is the HomeDock Deluxe, which enables you to play music, videos and photo slideshows directly from your iPod onto your TV set. New to this version is the ability to see album cover art on the TV, as well as to customise the interface.

DLO says it is planning to release some 28 new products very shortly. In the meantime TransDock retails for \$160 and HomeDock Deluxe is on the market for \$299. For more information contact Australian distributor iWorld Australia on 03 9532 3300. — *Matthew JC. Powell*

Apple updates iTunes and QuickTime

IN other software update news, Apple released updates for iTunes, as well as an update for QuickTime. iTunes 7.1 appears to add additional support for the upcoming release of Apple TV, which is due out later this month. The update also supports a new full screen Cover Flow and improved sorting options to let you decide how iTunes should sort your favourite artists, albums, and songs. Intriguingly, a preference screen gives the option to show ratings for the US or Australia – hinting that TV shows and movies on the Australian iTunes Store may not be too far off after all.

QuickTime 7.1.5 delivers numerous bug fixes and addresses critical security issues, according to notes provided with the update.

— *Jim Dalrymple*

EyeTV developer yanks license from Miglia

ELGATO Systems announced in early March that it has "terminated the licensing agreement" between itself and Miglia Technology. With the agreement terminated, Miglia can no longer ship, sell or advertise TV tuner hardware bundled with EyeTV, according to Elgato.

EyeTV is Elgato's Digital Video Recorder (DVR) software for Mac OS X. It enables devices such as Miglia's to work with the Mac, viewing and recording television programs. Elgato also sells its own line of EyeTV-branded hardware interfaces that come bundled with the EyeTV software.

Miglia – a UK-based company that sells its products in Europe, North America and Asia – has a number of hardware devices that enable Mac users to capture over-the-air digital television broadcast signals, analogue signals and so on. The company's products include everything from HDTV-compatible devices to tiny USB receivers and more.

Customers that have purchased hardware from Miglia already bundled with EyeTV can continue to count on Elgato for support, confirmed Lars Felber, Elgato spokesman. "It's not the customer's fault that the licensing agreement between Miglia and Elgato has ended," said Felber.

Felber declined to comment further on Elgato's decision to terminate its business relationship with Miglia. — *Peter Cohen*



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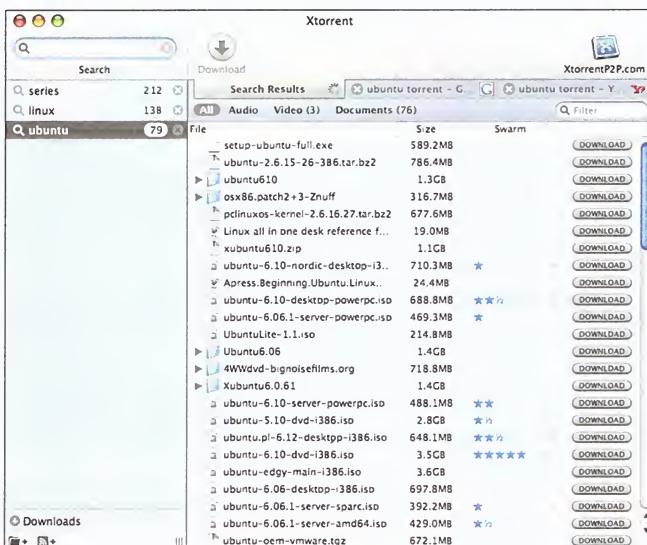
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Hot Links

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xTorrent beta 3 \$US18.99 Shareware X (10.4) Universal

Niiice. This is a very graphically slick BitTorrent client that (as of beta 3) now supports RSS feeds. You simply find a category of stuff you like to download on a torrent site, then copy and paste the RSS feed into xTorrent. You'll then have a constantly updated list of torrents for one-click downloading.

Floola beta 31 Freeware X (10.2) Universal

The Swiss army knife of iPod tools. Runs on Windows as well as Mac and allows you to transfer songs on and off your iPod with ease. But that's just the beginning: build playlists, upload your listening patterns to Last.FM, add music lyrics, search for duplicate songs, create a web page listing all your songs, and plenty more.

A to G 1.2 Freeware X (10.3.9) Universal

A one-trick pony that converts your Apple Address Contacts to a single CSV file that you can upload into your Gmail contacts (or any other webmail provider that uses CSV as its contacts import format.)

SoundSource 1.2 Freeware X (10.3.9) Universal

A neat little menu extra that lets you select the sound output and input device with a single click. No more futzing around in the sound control panel when you plug in your USB headset for Skype!

MediaFork 0.8.0b1 Freeware X (10.4) Universal

A major update to the Handbrake DVD-to-MPEG4 conversion software that so many people use to put movies on their video-capable iPods. It now supports 5.5G iPods, has an easier user interface, and produces brighter colours in its rips.

Carbon Copy Cloner 3.0b4 Freeware X (10.4.8) Universal

The first update to the venerable disk-cloning utility in two years. This version brings full compatibility with Intel Macs, backing up across networks, a more responsive user interface while cloning and better scheduling capabilities. And yes, while the popular SuperDuper app does most of this already, it's \$US27.95, while CCC is still free.

smcFanControl 2.0 Freeware X (10.4) Intel

If you've got a MacBook or MacBook Pro hopefully you've already discovered smcFanControl which lets you rev up the fans to stop your lap from roasting. This update provides the ability to create presets(fans at 2000rpm, 4000rpm, 6000rpm, etc) and it also sits unobtrusively in your menu bar.

PhotoUpLink for iPhoto 1.0.2 \$US29.95 Shareware X (10.4.8 plus iPhoto 5 or later) Universal

This iPhoto plugin installs into the "export photos" panel and lets you upload photos to an FTP server. The nifty part is you can then send an e-mail to a friend with an attached AppleScript that will automatically download the photos from the FTP server into their iPhoto library. Voila: easy high-res file transfer.

iBatt 2.0 \$US19 Shareware X (10.4) Universal

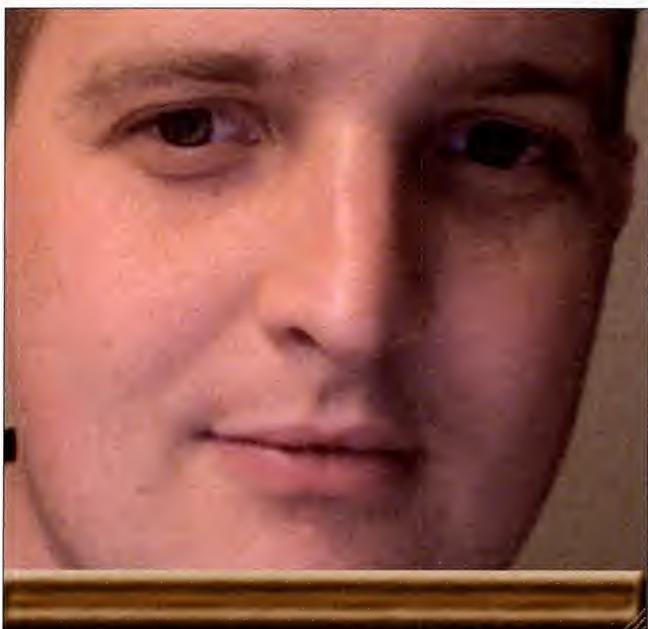
The most comprehensive battery-monitoring tool you'll ever need for your portable Mac! Shows a graph of your battery charge, allowing you to monitor the effect of different power-saving measures. Handy on planes.

Adium 1.0.1 Freeware X (10.3.9) Universal

Simply the best multi-network instant messaging program for Mac goes final release! The 1.0 version adds support for "iTunes now playing" IM status, a better default skin that shows blocked users and is more compact. If you use MSN Messenger or iChat, give it a try — you won't look back!

Mirror 2.0 Freeware X (10.4) Universal

Use your iSight for its one truly useful purpose: as a high-tech mirror. Comb your hair, pick your teeth or inspect that mole up close in full digital detail on the OS X Dashboard.





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The iM600 outblasts anything in the same class using SFX stereo technology and dual 2-inch neodymium drivers. It's portable, so take it anywhere you please and listen to your favourite tunes for up to seven hours using the included rechargeable batteries. Not enough? The iM600 also has an FM radio function and can double as a clock radio! AC adapter and remote control included.



AWARD WINNING AUDIO

Your video iPod is now officially awesome! This CES 2007 best in show finalist will blow you and your friends away as the 8.5-inch high resolution widescreen display brings your iPod to life. But don't just satisfy your eyes, the iMV712 also contains dual 3-inch neodymium speakers and a built in 4-inch side firing subwoofer to take all your senses to task! AC adaptor and remote control included.

AUDION

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The stories behind the stories.

By Fleur Doidge.

Country harvest

THE name Hogg might not seem evocative of the name and brand of Apple reseller chain Mac 1 — and it's true that boss Ken Hogg has a few rural leanings. He has given a major part of himself to the regional reseller's achievements — not least as Apple Education Reseller of the Year 2006 — past, present and (probably) future.

Hogg, made a timely professional decision when he moved into computer sales. "I actually left my trade completely [to start Mac 1]. I was in the printing industry in 1989. This thing came along called the Apple computer that completely destroyed my four-year apprenticeship," says Hogg. "So I thought, if you can't beat 'em, join 'em."

Ensuing years have seen Hogg develop a serious long-term relationship with the once-humble Apple Mac. It's quite conceivable that he could have built a similarly productive business — and career — out of selling PCs; after all, those other machines do tend to need more support, leading to more need for third-party services and a greater opportunity to build profits.

But Hogg is sure about a couple of things, suggesting that he has never seriously toyed with the possibilities that might follow from jumping the fence into that paddock — unlike, say, fellow reseller Next Byte. "Apple is just a better platform. It's a better product," he says. "One company provides the hardware and the software. That's a 100 percent focus."

Hogg at the time of writing had just upgraded a friend's PC. On the PC, he says, you could certainly do things like exporting modular databases and similar but the process you have to follow just doesn't make sense the way it does on a Mac.



Hot Links

www.mac1.com.au
Mac 1 chain's web site
www.horsetrials.com.au
Eventing in NSW



Hogg's approach has seemingly been vindicated thus far. Today, Mac 1 has eight stores across Australia, including a new Canberra outlet expected to have opened by the time you read this. Mac 1 has three outlets in the ACT (including the new one), one in Newcastle, one in Armidale, one in Burwood, one in Wollongong and one in Brisbane.

Mac 1's focus for growth has certainly been on regional opportunities. Hogg himself has certain proclivities that have kept him focused on the regions. He and his family — wife Cathy, 17-year-old son Shaun and seven-year-old Jason — have a 230-acre hobby farm



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near Yass, in country NSW not far from the Victorian border. "We have six horses — five Thoroughbreds and one Warmblood," says Hogg. "I used to do a bit of eventing, which is great fun. Although I'm not a big fan of dressage."

Wife Cathy looks after the farm full-time — the family all ride horses as well — and Hogg goes out to Yass whenever he can, mucking in here and there. He believes direct engagement and a practical approach — getting one's hands dirty — have been key to his success with Mac 1 too.

Customer focused. "We make sure the machines can be serviced on time. If we say a thing, then we do it. You've got to make sure you don't oversell yourself," says Hogg. Those things contribute to what Hogg sees as true customer focus. To serve your customers well, you have to pay attention to what they want and then actually deliver. Easy — and oft — said, rarely done in a world of platitudes and public relations.

"With the University of New England [in Armidale], (Apple) specifically wanted to have a focus there, because it is so remote and they have a high concentration of Apple product on campus," Hogg says.

Mac 1 and Hogg are clearly in Apple's good books. "I hear all these rumours about Apple, fobbing [resellers] off and so on. But we're very close to Apple. There's nothing we don't do together," says Hogg.

Mac 1 invests a lot in the education market these days. But that hasn't always been the case. The reseller only started to push more towards education opportunities about five or six years back, according to Hogg. "Education today would be 70 percent of our business, based on primary and [through to] year 12," he says. The other 30 percent is government and retail.

"There's a major need for an education focus, particularly in the ACT, particularly in tertiary. We seem to do quite well at it. So we make sure every other store we open has a focus on that," says Hogg.

Mac 1 spends resources targeting forums, such as an International Conference on Software Engineering (ICSE) conference in Wollongong, with a view to boosting mindshare and,



thereby, market share. Mac 1 provided 300 machines for the duration of that conference.

Another time, a large school in Wollongong needed to trade in its fleet of iBooks so Mac 1 found a way for that to happen for them — doubtless keeping that school as a customer in the process. One week-long conference in Brisbane saw Mac 1 provide a fleet of computers and technical support as well.

"We do give discounts [also]. There's a discount system where you can purchase machines," says Hogg. That means risking the loss of profit margin that always accompanies special deals for customers. Hogg believes it worth it in the end. "The secret is volume. It all comes down to volume," he says.

The more you can sell, the more you might make. And the Brownie points tend to accrue too. "All our customers are aware that we do these sorts of things, so they ask us to do something for them," Hogg says.

And what of the future? With the launch of Microsoft's latest OS, Vista, with all the problems and complications users fear will come along with it, Hogg expects the good news for Apple to carry on. "I can certainly see a few more customers having a look at Apple who haven't done so before," Hogg says. ↗

Fleur Doidge believes that everyone has a story to tell.

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New life for old Macs

Four ways to put your PowerPC Mac to work

If you've made the switch to an Intel-based Mac, the skeleton in your closet might be an old PowerBook. Or perhaps it's a flat-panel iMac gathering dust behind your skis. Buying a new computer typically leads to a dilemma many consumers don't think about ahead of time: What to do with the old one?

Well, you may find that it has some life in it yet. There are plenty of useful ways to put an old Mac to work around the house. We'll show you four simple projects that can turn an old PowerPC Mac into a useful member of your household.



Mom, Billy and I have gone drag racing.
Don't worry, we're using Billy's dad's car.

Cat food
milk
eggs



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Dad,
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here's a map:
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iMac



Hot Links

www.panic.com

Deskastic

www.macmax.org

Scripboard

www.parlant.com/

PhoneValet

www.ovolab.com

Phlink

www.apple.com/downloads/dashboard/information/weatheraustralia.html

Australian weather widget

www.allocsoft.com

FadeText

www.dlink.com.au

www.axis.com

Networkable webcams

www.securityspy.com

SecuritySpy

www.evological.com

EvoCam

portforward.com

Instructions on port forwarding

www.ipchicken.com

Find your IP address

www.dyndns.com/services/dns/dyndns/

DynDNS

www.econtechnologies.com/site/index.html

ChronoSync

www.wacom.com

Get a Graphire

www.tuxpaint.org

TuxPaint

www.tryandbyte.com.au

Kid Pix Deluxe distributor

By Christopher Breen

Family message centre

SAY goodbye to the days of hastily scribbled notes shoved behind refrigerator magnets. You can use an outdated Mac to keep track of your family's comings and goings – it can serve as a messaging hub, an answering machine, a weather station, and the keeper of the family calendar.

New-age notepad. A reliable note-taking system is the heart of any message centre.

Stickies. OS X's built-in Stickies program is a great replacement for Post-its. Each family member can choose his or her own Stickies colour (there are six in all), and Stickies notes can contain hyperlinks – to movie times, for instance, or to a web page with directions to the theatre. To create a link to a web page, enter a URL; to create a link to an e-mail address, type `mailto:name@example.com`. Then highlight the text, control-click on it, and choose Make Link from the contextual menu.

Scribble it. Prefer old-fashioned hand-written notes? With Panic's Desktastic or MacMax.org's Scriboard (see "Hot links"), you can use your mouse to scrawl numerous messages across your desktop. Choose a green desktop background for that chalkboard feel. Both programs also let you type messages right onto your desktop.

Sync your schedules. Dinner's ready – where on earth is everyone? If you had created a family calendar, you'd know.

Of course, you're not always home to look at that carefully plotted calendar – but if you publish it to .Mac, you can check it from any web browser. Unfortunately, iCal can't display multiple calendars on the web, so you'll have to combine them. To create a group calendar, choose File: New Calendar Group, and then drag individual calendars onto it. When you're done, select the group and choose Calendar: Publish. Select the Publish Changes Automatically option to keep the calendar up-to-date. Now you'll see everyone's schedules in one place.

Look who's calling. Your 13-year-old daughter doesn't want you listening to her telephone messages – and frankly, you don't want to hear them. A Mac-based telephone system can give each family member his or her own mailbox.

To turn your Mac into an answering machine, you'll need either Parlant's PhoneValet Message Center or Ovolab's Phlink (see "Hot links"). Just plug the included hardware device into your Mac's USB port and an available phone line. Both programs can play different outgoing messages for different callers and send e-mail alerts when new messages arrive.



Mac message board. Put your old Mac to good use as your family's communications hub.

Weather Mac. You can use Apple's Dashboard Weather widget to display today's forecast. If you find the Apple widget (which uses the US-based Accuweather service for its forecasts) a little unreliable, try one that links to Australia's own Bureau of Meteorology (see "Hot links").

However, you don't need to keep pressing F12 to get a peek at the forecast. To keep the Weather (or any) widget on constant display, launch Terminal from an administrator's account and type `defaults write com.apple.Dashboard devmode YES`. Quit Terminal and then press F12 to expose Dashboard. To force a widget to remain open on the desktop, click and hold on it while pressing F12 again. (If this doesn't work right off the bat, restart Dashboard by logging out.) ☺

WHAT YOU'LL NEED

- Mac (preferably 800MHz G4 or faster) running OS X 10.3 or later (10.4 for Dashboard weather widgets)
- Apple Stickies, Panic Desktastic 3.0, or MacMax.org's Scriboard 1.5.2
- .Mac account
- Parlant PhoneValet Message Center or Ovolab Phlink
- Apple Weather widget (free) or Weather Australia widget

By Anton Linecker

Security system



Y outfitting your old Mac with a camera and software, you can build a monitoring system that lets you spy on your house from anywhere in the world.

The materials. To set up a home-monitoring system, you'll need a webcam and a video-security program.

Webcam. You can use your Mac's iSight or a FireWire webcam. However, these types of cameras usually have short cables, so you'll have to situate your Mac close to the camera. To mount the camera in a different room from the computer, choose a network camera, such as D-Link's Ethernet-only DCS-900 or Axis Communications's range of wired and wireless network cameras (see "Hot links").

Video software. Ben Bird's SecuritySpy (see "Hot links") is a video-surveillance program that scales easily from a one-camera setup to a professional security system featuring dozens of cameras. Evological's EvoCam (see "Hot links") also works and is cheaper, but I prefer SecuritySpy's customisable web interface, which lets you tweak camera and server settings.

The setup. Launch SecuritySpy. If your camera is connected to the computer, the application will detect it automatically. If you're using a network camera, go to Settings: Video Device Setup, and click on the Network Devices tab. Enter the camera's IP address and port number. Then you can opt to choose a user name and a password (to prevent nosy neighbours from looking in on you).

To enable your Mac as a live security server, go to Settings: Web Server Setup, and click on the Web Server Enabled box. Choose a port number for the server – the default, 8000, is fine. To limit access to the server, select the Password Protected box and set a user name and a password in the Account Setup screen.

To make your video available over the internet, you'll have to open a port in OS X's built-in firewall (if it's enabled). Open the Sharing preference pane, select the Firewall tab, and click on New. Select Other from the Port Name pop-up menu, and then enter 8000 (or whichever port number you've chosen) in both port-number fields.



Live views.
SecuritySpy lets you view a live video feed from any computer.



View from anywhere. A wireless network video camera lets you capture video from any room.

If your home network includes a router, you'll also have to set up port forwarding to open that same port in your router's firewall. (Port forwarding creates a "tunnel" through the firewall so you can access the SecuritySpy server from outside your network.) Port forwarding varies from router to router, so consult your manual or find instructions online (see "Hot links").

Let the spying begin. To view your server from the web, enter your Mac's public internet address and the port number into a browser, like so: <http://YourPublicAddress:8000>.

If your Mac uses a static IP address, jot down your public internet address as you set up your system (see "Hot links"). If you have a dynamic IP address, you'll have to use a dynamic DNS service to locate your computer on the internet. There are a lot of these around, but DynDNS is easy to use and provides good instructions on the site (see "Hot links").

Catch 'em in the act. SecuritySpy also has a motion-detection feature. Go to Settings: Camera Setup, and click on the Actions tab. There you can set SecuritySpy to play a sound or send an e-mail with pictures if it notices movement. Just make sure that you set the camera to Active mode (Control: Set All Cameras To Active Mode).

You can also set SecuritySpy to upload videos or images to an FTP server. That way, if someone breaks into your house and steals your Mac, the evidence you've collected doesn't disappear. Go to Settings: Camera Setup. Under the Motion Capture tab, enable the Capture Movie When Motion Is Detected option. Select the Upload To option and configure your FTP settings. Then set the Capture Type menu to Separate Movie Per Event. SecuritySpy will start uploading the moment it notices movement. ↗

WHAT YOU'LL NEED

- Mac (G3 or later) running OS X 10.4
- Ben Bird's SecuritySpy or Evological's EvoCam
- FireWire or network video camera

By Kirk McElhearn

Multiple-Mac backup server



If you have several Macs at home, consider putting an old PowerPC system to work as a backup server. Rather than stocking up on DVDs or installing second hard drives, you can use one machine to back up everyone over the network.

Get equipped. Since the only thing your server will do is receive files, it doesn't need much memory or a fast processor. In fact, any machine that can run OS X will work. Here's what you do need:

Loads of storage. Estimate the size of all users' files that you'll be backing up, and then multiply by two. That's the approximate amount of hard disk space you'll want to have on your server. If you don't have enough storage, you can connect an external FireWire drive, add a second internal hard drive (on tower Macs), or upgrade the hard drive. These days, a 320GB drive will cost around \$250.

Fast connection. Network bandwidth is a must. If you're using a wireless network, you can install an AirPort Extreme card (most Macs from the past few years should be compatible). If not, you can

Backup options

Econ Technologies' ChronoSync isn't the only backup program out there. Programs such as Prosoft Engineering's Data Backup 2.1 and EMC Insignia's Retrospect for Macintosh Desktop Edition offer additional features. For an overview of these and other backup programs, see the comparison in the 02.2007 issue of *Australian Macworld*.



Protect your files. ChronoSync lets you back up to another Mac on your network.

connect your backup server directly to the network via Ethernet. And if all your Macs are close enough that you can connect them with Ethernet cables, your transfer speeds will be even faster.

Backup software. While you can manually copy files to the server, life will be a lot easier if you install backup software on each user's Mac. For one thing, you can set backups to run automatically. Also, most programs can back up incrementally – they copy only files created or changed after the previous backup, which makes backups much faster. Since you probably don't want to spend a lot of money outfitting your old Mac as a backup server, I recommend Econ Technologies' ChronoSync (see "Hot links"), but any number of programs will work (see the sidebar "Backup options").

Configure the server. Your server's setup will depend on whether you're backing up to a single disk or using a second hard disk (either internal or external).

Single-disk backup. If you're backing up to a machine with a single drive, create accounts for all users who will be backing up files (via the Accounts preference pane). Either administrator or standard accounts will work, but it's probably best to use the same user names and passwords that your household members use on their own Macs. Create a Backup folder at the top level of each user's Home folder so it'll be easy to find backed-up files.

Secondary-disk backups. If you're using a secondary hard disk, you should give each user administrative privileges, since standard users can't access locations other than their Home folder and other users' Public folders over the network. (In the Accounts preference pane, select each user and then enable the Allow User To Administer This Computer option.) Create folders for each user at the top level of your secondary disk, to keep backups separate.

Start your backup engines. Install ChronoSync on each user's Mac. Make sure that both your backup server and the Macs you want to back up are connected to the same network, and make sure that Personal File Sharing is enabled on the server (in the Sharing preference pane).

Configuring your backup. Launch ChronoSync. From the Operation pop-up menu, choose Backup Left-to-Right. In the Left Target tab, click on the Choose button and select the folder you want to back up. ChronoSync doesn't let you select multiple folders, so it's best to choose one that contains everything you want to copy, such as your Home folder. (You can also create different backups – or documents, as they're called in ChronoSync – and run them separately.)

To select your backup destination, click on the Right Target tab's Choose button. You'll see a standard Open window; click on Network in the sidebar, and then connect to your backup server and mount the correct volume (your Home folder if you're using one disk, or the secondary drive). Return to the sidebar and select the volume you just mounted; then navigate to your backup folder and click on Choose. Save your backup document (File: Save) and click on Synchronize to launch the backup.

Scheduling backups. You can automate your backups by selecting Actions: Schedule and then choosing a frequency and time. By default, ChronoSync will copy only new or changed files on subsequent backups. To ensure that the program runs its backups even when it's closed, go to ChronoSync: Preferences and enable the Use Background Scheduler option.

To have ChronoSync mount the server whenever it performs a backup, click on the Options button under Right Target, select the Attempt To Mount Server option, click on Login As, and then enter your user name and password. Also select Dismount Server After Synchronization so the volume will eject automatically after the backup is finished.

Restoring backups. Restore backed-up files by mounting the server (from the Finder, choose Go: Connect To Server) and copying any files you need.

Cut power usage. Your server must be awake when you back up, but it certainly doesn't need to be on all night. Go to the Energy Saver preference pane's Options tab, click on Schedule, and then select the days and times you want your server to run. A good time to run your backups is at the end of the day, just after 5pm. In that case, you'd set the server to wake up at 5:00 and then go to sleep an hour later. ☺

WHAT YOU'LL NEED

- Mac running OS X 10.3 or later with plenty of hard disk space
- Econ Technologies ChronoSync 3.3.4 or an alternative (see the sidebar "Backup options")
- Apple AirPort Extreme card or Ethernet cables and hubs (as necessary)

Get what you paid for

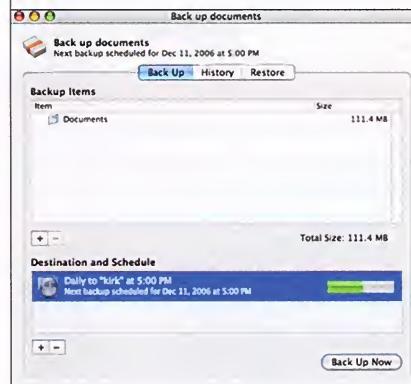
If you spring for a .Mac account every year, why not take advantage of Apple's Backup software, which is provided free to .Mac members?

Setting up Backup. Once you've downloaded and installed Backup on the computer you want to backup from, you'll need to tell it which files to backup. Open the program and click the plus sign (+) button. Select the Custom plan template and click on Choose Plan. Give the backup plan a name, then add folder, files, or anything else you want to backup to the Backup Items section. To add folders, select the plus sign (+) button, use the Files & Folders tab to select the items you want, select the Include This Folder option, and then click on Done (alternately, you can just drag folders from the Finder directly into the Backup Items window). You can also use the QuickPicks tab to select categories of files, such as all Microsoft Word documents or your iTunes library.

Once you've selected your files, you'll need to specify where the backups should be stored. This will be the backup server you created using your old Mac. Click on the plus sign (+) button under Destination And Schedule and set the Destination pop-up menu to Network. Click on the Folder pop-up menu and select Choose Location. In the Open dialog box, select Network from the sidebar, connect to your backup server, and mount your volume (this will be your home folder, if your Mac has a single disk; or a secondary or external disk). Choose the mounted volume from the sidebar, navigate to the folder you're using to store your backup, and select Open. When you're ready to run your backup, click on the Back Up Now button.

Restoring files from your backup. To restore from a backup, open Backup, select your plan, and click on the Restore button. In the resulting window, highlight the backup you want to restore from (for instance, the last backup you ran). Use the checkboxes to determine which files get restored. If you need all your files, just check them all; otherwise select just the files you want. Hit the Restore Selection button when you're done.

A word of caution. Some Backup users have reported problems related to the program's restore function. To make sure it's working correctly, test Backup by occasionally running a restore from your backed up files (be sure to direct the restored files to a different location so you don't accidentally copy over any original files).



All backed up.
.Mac members can use Apple's Backup program to automatically upload files or entire folders, such as the Documents folder, to a backup server elsewhere on the network.

By Christopher Breen

Digital easel for the kids



DOES your five-year-old watch in fascination as you work with Photoshop? Encourage your child's interests by turning your retired Mac into a digital art station.

Prepping the canvas. Small children often have trouble drawing with a mouse, so invest in a pen tablet such as Wacom's Graphire4 4x5. This will set you back about \$150, but you should also be able to find it with a scrapbooking kit at no extra charge. Use the Wacom Tablet preference pane to configure the device's behaviour (for example, you might want to disable the pen's side button to prevent your child from accidentally pressing it).

When it comes to drawing, check out the open-source painting program Tux Paint. The program's art tools include a paintbrush, a Stamp tool, and a Magic tool that lets pint-size scribblers apply textures like grass and sparkles. For a more robust program, go with Software MacKiev's Kid Pix Deluxe

3X, which includes a wide variety of stamps, a broader range of colours, and animation tools.

Drawing boundaries. To keep your little one from messing with your system files, create a new account with limited privileges. Go to the Accounts preference pane, and make sure that administrative access is not enabled. If you have OS X 10.3 or 10.4, you can limit access further.

Tiger comes with a sweet set of parental controls. To set them up, open your child's Accounts preference pane and click on the Parental Controls tab. Select the Finder & System option, and click on the Configure button. In the sheet that appears, select Simple Finder (a basic interface that kids can't alter). Next to Applications, click on the arrow to reveal all installed programs. Select Uncheck All; then enable only the programs you want your progeny to use.

Panther also includes a Simple Finder option – visit the Limitations tab when you create a user account and click on Simple Finder to configure it. When your child logs in, the programs you've enabled will appear in the My Applications folder in the Dock. ↗

WHAT YOU'LL NEED

- Mac running OS X 10.3 or later
- Wacom Graphire4 4x5 Pen Tablet
- Tux Paint or Software MacKiev Kid Pix Deluxe 3X

A child's art station. Tux Paint provides hours of entertainment for youngsters.



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By Dan Warne.

Google puts a price on 10GB mailboxes

If you're anything like me, Gmail's 2.8GB mailbox sated your appetite for a while, but not for long — about two years, to be precise, when your supposedly unfillable mailbox filled up.

Because Gmail is "unfillable", Google doesn't provide much in the way of functionality to help you clean out your inbox. For example, it's actually impossible in Gmail to show all e-mails with attachments over a certain size, for example.

So it came as a beautiful surprise to wake up one morning in February to discover that Google had released "Google Apps Premium" — a 10GB e-mail box per user, along with calendaring, online spreadsheeting and word processing on a domain name of your choice, for \$US50 per user. It's pitched at organisations that don't want to be bothered with buying and running Microsoft's notoriously complicated Exchange Server.

But even for individuals, it's worth it just for the 10GB mailbox. You can be sure you won't fill that up any time soon — it'll last you at least a few years, and when it comes time to clear out the old stuff, it'll be so old that it'll be irrelevant.

Furthermore, your \$US50 fee covers telephone tech support from Google. It's a US 1800 number, so if you use Skype to call it, it's a free call, even from Australia.

All that for 14 cents a day — in my opinion, that's as good as free!

Use Gmail to your advantage.

In my time of using Gmail I've picked up on a few techniques that can really make the service much more useful.

Use Google's outgoing mail servers. What many people don't realise is that you can configure Apple Mail to download mail from your existing ISP POP server but send mail through Gmail's outbound SMTP servers. If you set it up like this, e-mail you send from your Mac will be copied and stored in Gmail's sent mail folder (and included in Gmail 'conversations'). It works even if your ISP blocks usage of SMTP servers other than their own, because Google uses special settings to avoid those limitations. In your mail client, replace your ISP's SMTP server with smtp.google.com. Ensure "use username and password" is ticked, and put in your full Gmail address as the username. Also tick "use secure connection" and change the port from 25 to 587.

Forward all your e-mail to Gmail. If you forward all your work and home e-mail to Gmail, you'll have one place where you can search everything instantly. Apple Spotlight is good when you only want to search your e-mail in one place (and you happen to be in front of your Mac), but when you're at work and need to access your home e-mail, or you're round at a friend's house, Gmail's where you can search and display all your e-mail in one place.



Hot Links

m.google.com/a
Mobile Gmail

Use Gmail on your mobile phone. Google provides a free downloadable Java app (see "Hot links") that can run on most mobile phones that provides a simple interface to Gmail. The biggest advantage of this app is the ability to search all 10GB of e-mail from your phone and instantly view found messages.

Indulge your e-mail addiction. If you're a real hardcore e-mail addict (the type who immediately goes to the nearest computer to check e-mail after returning from any outside world activity), you may be pleased to learn that Gmail is fully compatible with BlackBerrys. Optus has a good plan: \$79/mth includes \$300 worth of calls and unlimited email and mobile web browser usage. If you forward all your work e-mail to your Gmail account, it neatly works around your employer's silly policy of only awarding BlackBerrys to senior executives.

Don't trust Gmail too much. Google system glitches have been known to delete users' entire mail accounts inadvertently. I suspect

the paid Google Apps premium service I've written about above is a bit more reliable, but still, it's wise to have your e-mail stored locally as well as at Gmail. I run a home mail account, hosted with Jumba Interactive, which automatically forwards the e-mail to Gmail using a forwarding rule in my Jumba mail control panel. It also downloads directly into Apple Mail at home. The result? I have two separate copies of my e-mail, but I never have to remember to backup.

Set up multiple e-mail addresses.

Under Settings > Accounts, you can set up multiple e-mail addresses from which you can send mail using Gmail. For example, if I add dan@workemail.com, I can compose an e-mail using Gmail that appears to come from dan@workemail.com. More importantly, though, when you reply to an e-mail that's been forwarded from work or home, Google will automatically pick the correct "from" address if you've set them up here first.

Filters are smart folders by a different name; use them. Gmail has been criticised by Outlook users far and wide for not providing folders for users to sort their mail into. However, folders would be opposed to the fundamental concept of Gmail, which is to display mail "conversations" — many messages strung together into single page conversations with all the repeated text stripped out. Rather than thinking folders, think filters. Filters in Gmail automatically tag messages when they come in. Then you can quickly show messages matching just one tag by clicking a tag name on the left sidebar. It's a similar concept to Apple Mail's Smart Folders. ☺

Dan Warne is passionate about the state of broadband in Australia.



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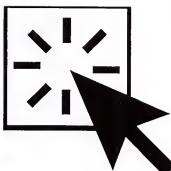
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By Seamus Byrne

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The other side of the format war



High definition: here and now

HIgh definition has passed buzzword status, so we can finally start making informed decisions — what you should choose to suit your living room, and your edit suite.

When planning this story, we were confident we would have a true HD workflow available to Mac users by this stage of 2007. Unfortunately, we are still yet to see next-generation HD output options materialise — essential if you are to author HD content for playback in next-generation disc players. Thankfully, we have enough gear available to discuss the steps either side of authoring and, with any luck, that hole will be plugged very soon. Cross your fingers for good news at NAB (which we'll report on next issue).

Shooting. We are living through one of the quirkiest content revolutions in the history of video. In the past, developments such as DV were available to professionals early, while those of us on smaller budgets could only swoon over the images for years before shooting in similar quality. This time even consumers have high-definition

cameras available, and for far cheaper than they can buy a screen to watch the results properly.

Entry models. Perfect for home users and pros on a budget — or in need of an ultra-compact that will still deliver HD. A lot of choice is available at less than \$2500.

Sony has easily the biggest range of budget HD cameras on the scene, and now into their third generation on a number of lines. Recent announcements include the latest HDV models, HC5 (\$1999) and HC7 (\$2299), and updated DVD-based AVCHD models, UX5 (\$1799) and UX7 (\$2099). These disc models, while shooting to DVD, are not compatible with standard DVD playback — but will be supported by Sony Blu-ray players and Playstation 3. The hard drive AVCHD camera, SR1 (\$2499), has been available since November. The HC7 and UX7 offer optical stabilisation.

Canon fans can have the ultra-compact HV10 (\$2299). An upright shooting camera with excellent optical image stabilisation to counter its small size, it also shoots on a true 1920x1080 CMOS sensor for better clarity. Don't let the size fool you — this is one of the best in the entry range.

A co-developer of the AVCHD camera format with Sony,

Panasonic has recently released its take on the solution, the SD1 (\$2419) and the DX1 (\$2199). The DX1 is a DVD-based unit, while the SD1 shoots to SD

flash memory card, with a 4GB card included.

Both units offer optical image stabilisation

and use a 3CCD sensor.

Mid-range models. In the middle of the price range you'll find classic "prosumer" models — perfect as a first serious video camera, or for a pro who needs more than one but doesn't have an infinite cash cheat code.

The first HDV camera to hit the market, Sony's FX1 (\$5999), is still going strong, and its successor, the FX7 (\$5499), is also on the scene. The FX7 is more spin-off than update, with a shift to 3CMOS from 3CCD, and some big changes to the body and control layout that justify keeping both cameras on the market to suit different users. For a slight step up with more pro features, the V1P (\$6999) and Z1P (\$7920) models are even better HDV cameras.

Canon's XH A1 (\$6499) is possibly the best deal in HDV right now. This is exactly the same camera as the XH G1, but at almost half the price. Brilliant access to controls, and pro options galore with a big 3CCD sensor. The missing parts (as compared to G1) are HD SDI, Genlock, Timecode sync functions, which only some pros will need.

Professional models. Some real power-houses are out there — be warned: they will cost you some more serious cash to get your hands on.

Canon's aforementioned XH G1 (\$11,499) is a powerful HDV camera in a small package, with the extra functions mentioned above to deliver for those working in multi-camera shoots and studio environments. The XL H1 (\$13,999) is based on the traditions of the XL1, but now with HDV at its core.

JVC has some excellent pro-level HDV units. They are big cameras for shoulder mount operation, which is preferable on long



Which HD?

1080i is most common for capture, and while there are both 720 and 1080 line screens, 1080 is definitely the future. With all new commercial discs focused on 1080p delivery, the main boost for 720p is in the mess of current "standards" for broadcast HD. If you can, get a 1080p screen and you will be ready for anything.

freehand shoots. The HD111 (\$10,729) and the HD251 (\$14,848) shoot 720p, and have everything you'd expect from this style of camera, including interchangeable lensing.

At this level, Sony brings in its excellent disc format, XDCAM HD (cameras from \$32,890). These are special high-capacity discs based on similar technology to Blu-ray, and they give random access shooting at better bitrates than HDV (35Mb/s versus 25Mb/s for HDV). A plug-in lets your XDCAM integrate smoothly into Final Cut Studio. XDCAM flows up into the CineAlta series, with hard drive attachments, which were used to shoot the later two Star Wars prequels.

Also worth a look are Sony's HDCAM options (from \$82,500) — this is what a TV news crew would often use if shooting HD.

Panasonic boasts one of the most impressive arrivals in recent years. The HVX202 (\$9900) uses the P2 flash card format to store your footage. The camera can shoot in many modes, though DVCPRO HD is the one we want. It also offers Varicam functionality, letting you shoot at various frame rates.

The one problem here is that the P2 storage is struggling to keep scaling up on Panasonic's desired timeline. Currently at 8GB, a real sweet spot will be 32GB once it gets there.

Editing. Unless you are a happy snappy shooter, what you do with your footage in post is really where the magic happens. With the luxury of HD, not just your footage but the whole package — effects, motion graphics, transitions — can look better than ever. The trick is using software that can handle the job.

The good news here is that iMovie (since version 5) and all Final Cut versions (since Pro version 4.5 and Express version 3) are able to cut HD footage. HDV, in particular,

has enjoyed excellent support since very early in its lifespan.

A very important factor that does differentiate these tools is in native support for HDV or whether footage must be transcoded (in Apple's case, to the Apple Intermediate Codec). Every time you push bits from one arrangement into another — compressed as they already are — you degrade the image in the process.

Transcoding comes into play if you work in Final Cut Express or in iMovie, but stepping up to Final Cut Studio will give you native HDV editing. In fact, Final Cut Pro supports native editing of a wide range of high-bitrate video capture formats. So if this is important to your work, you will need to go for the pro level package.

How visible is the shift in codec? Not very. But the more subtlety in your work, and at the other extreme the more fast, colourful activity, the more likely you will spot minor artefact issues down the track that native editing may have avoided.

Also take note that Adobe Creative Studio will be coming to Mac in future, which will include the return of Premiere to the Mac platform. The status quo for Premiere Pro 2.0 is native editing of formats all the way up to uncompressed HD, so if you go this way in future you can expect similar support for native HD editing that you get from Final Cut Studio.

AVCHD's troubled future? Things aren't looking too good for the AVCHD capture format in the short term. After such promise at launch, the wait for editing support has drawn out, and it now seems Mac users are in for a very long wait.

An Apple source explained that the company is working on bringing format support to its applications — but it is unlikely to be native, due to massive performance demands, and it is also not in the near future. They were quick to point out the trouble stems from the nature of AVC/H.264 as a format. This was designed as a finishing format, not for capture, and the performance demands on decoding the information quickly enough to place in an edit workflow is a tall order.

If we are very lucky, we could hear some news at NAB, but it seems a very real possibility we are not going to get good news

for iLife nor Final Cut support soon. Cross your fingers for good news, but prepare for the worst.

If you have such a camera, Sony's Vegas should now have a free add-on to edit AVCHD. It is Windows software, so a bit of Boot Camp may be exactly what you need to tide you over until Mac support arrives.

Output. Everything up to this point is looking pretty good, but things get sticky in the output department. For starters, until we get software updates you won't be able to burn discs in a format compatible with new high definition video players.

Apple has offered the ability to create HD DVDs (as opposed to HD-DVDs — the actual new disc format) for some time, but these discs are only for playback on your computer. Still, if you know when and where you are showing a disc, this can be a good option. Of course, you could also output to a high definition video file and just playback from the hard drive.

External Blu-ray Disc burners are now available from some companies, complete with Mac drivers, but until disc authoring software supports the new disc formats, this is just a big recordable storage disc (supporting dual layer Blu-ray, which means 50GB of capacity). First off the rank and readily available is the LaCie d2 series Blu-ray external drive (\$1149).

The best bet right now is to master to a high-bitrate HD video format for storage — ready for a burner in future to send out to. Playback from digital file is also going to be the most widely supported method of putting your work on show for some time to come.



Game consoles: number one in HD video

The cheapest way to get yourself a next-generation video player is to buy one of the latest game consoles. Not only are they excellent game consoles, they give you playback of these new disc formats — Playstation 3 for Blu-ray,

or Xbox 360 for HD-DVD (the Xbox 360 has a new add-on unit for HD-DVD support, but the total cost is still hundreds less than any stand alone HD-DVD unit).

It is widely believed the early lead in market share for one format or the other will come through the install base of these consoles.



It will be some time — perhaps two or three years — before there is a substantial install base of new HD disc players (though this will no doubt skew quickly toward those who have purchased HD screens). In the meantime, the core audience for HD will be playback on high-resolution computer screens and over networked PVR devices and hard drives.

It's also a good time to note that AppleTV does not support high-definition playback, with H.264 and MPEG-4 support limited to VGA (640x480) resolutions.



HD-DVD or Blu-ray? On the question of disc players, the HD-DVD versus Blu-ray Disc war is now in full swing, and while it is early days, the odds look to be swinging in favour of Blu-ray. HD-DVD has a number of features that would make it a preferred choice for consumers — no region coding, better integration of networking and interactivity options — but the one thing it lacks is the support of most movie studios. Blu-ray boasts eight of nine major studios in its camp, while only two are producing for HD-DVD. Without commercial discs to play on your player, it is a tall order to attract a solid consumer audience. Christmas this year will likely be an important milestone in gauging who wins this war.

Displays. Captured images, edited footage ... what about seeing all this work in full effect? While there are many so-called "HD" screens on the market, there is a big difference between screens that deliver native HD resolutions and those that are cut on the typical 1366x768 pixel framing. "Full HD" is now becoming a marketing catchcry for screens based on a true 1920x1080 framing, and these displays really do look like the real deal.

Perhaps the cheapest way to get good HD support is going for an LCD monitor that gives you the option of plugging in sources other than VGA/DVI. For less than \$2000, you can get some great results on this front — just add your own speakers to the source and you're all set. As a TV, though, it isn't ideal.

As mentioned when discussing new camcorders from Sony, new screens are coming soon with support for xvYCC — a new standard colour profile which will replace sRGB in the years ahead, promising a 180 percent improvement in covering the visible colour gamut. The difference is subtle, but seeing this first hand your brain does switch

into a kind of "real" mode, where the screen starts to feel more like a window to the source images.

Displays worth exploring are Dell's 2407WFP (\$1399), with its five computer and video source inputs. The new 2707WFP (\$1999) is the same, but 27 inches.

In the 1080p TV options, Sony's BRAVIA X-Series (from \$4999) tops the pile right now, with gorgeous imaging. In Japan Sony has launched the xvColour edition, which will bring us the xvYCC profile.

Projectors. The final frontier of display technology isn't taller, wider, slimmer flat panels, but high-definition projectors. No matter how big flat panels get, projectors can always do it bigger. What's more, they won't take up



half your house and they will definitely fit in through the front door. You can even take smaller ones with you when the need arises.

This is another department where "HD ready" abounds, but native HD projectors are starting to appear, with 720p models already at very impressive price points, while 1080p projectors are still expensive, but incredible to see in action.

Infocus has excellent value projectors that are great quality and deliver native 720p video. Check out the IN76 (\$3999) and IN78 (\$5999). For true 1080p projectors, look at Sony Cineza VW50 (\$7999) and VW100 (\$14,999), or the Panasonic PT-A1000 (\$7699).



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By Barrie Smith

**Hot Links**

www.macro-photo.org/
Up close and personal

Moving close

Part I: the big world of the tiny

One of the most appealing tricks a digital camera — compact or dSLR — can perform is macro photography. Even raw novices are dazzled by the ease of use and power of a digital camera when shooting really, really close subject matter.

Taking macro photos is a subject that is as involved as you want it to be: you can shoot pretty good shots with a basic point-and-shoot pixel puller at minimal expense — or you can lay out the plastic and adorn yourself with a camera bagful of gear that could cost thousands.

Let's get the sticky bits out of the way first: the term macro used to refer to the capture of a bug, flower or whatever, which resulted in an image on the 35mm film frame (24x36mm) that ranged from 1:10 to 1:1 the size of the original subject. The term micro referred to a film image that was larger than 1:1 life size; microphotography could easily give you a 35mm film image of a bee's knees that was larger than the knees!

These days the digital image "film" area — the CCD or CMOS sensor — can be as tiny as 6x8mm or smaller, so any definition that applied in the film days is now out the window. However, the rules that apply in practicing successful macro photography still apply.

Distance. A camera captures a sharp image by varying the distance from the lens to the camera's image sensor: distant subjects, like scenics, call for the lens to be placed at a minimum lens-sensor distance; for closer subjects, like portraits, it is repositioned — or focused — to a lens-sensor distance that is further away.



With macro subjects that may be only centimetres from the lens's front surface the lens must be racked out even further than for normal subjects.

Virtually all compact digicams and most dSLRs have a selectable macro mode. Some are placed on the mode dial, some are tucked away in the viewfinder menu as an option.

Compact digicams make life easy in macro shooting — in some respects too easy! Simply roll the mode dial to macro and you're away.

This is how it works, across all brands: engaging macro mode commands the lens elements to re-arrange into an array that best suits close focusing. As you can imagine, doing this with a digicam's zoom and its jungle of lens elements is no mean feat!

The downside of this arrangement is that, in macro, you cannot alter the lens aperture (f-stop) to a smaller, more favourable setting; nor can you lower the shutter speed to permit the use of a smaller lens aperture.

With the dSLR, the selection of macro on the mode dial sets off a different chain of events: with any lens fixed to the camera, when you engage macro mode on the camera the camera will force the lens aperture to close to its minimum, so extending the depth of field and getting you closer to the subject.

Using a compact digicam and its simple macro mode is an easy way to get in close but talk to a pro and you'll get a dismissive "that ain't the way to do it!"

The proper way to do it is to attach a purpose-built macro lens to a dSLR; this type of lens is specifically designed to work at very close camera-to-subject distances. Macro lenses won't introduce aberrations like colour fringing and optical distortion; many of them also compensate for the additional exposure

necessary when racking out the lens to distances very different to those used in normal photography.

If in fact you move the camera very close and focus closely you find there is very little depth of field and the subject is often only partially in focus; this works for bugs — the eyes of an insect can be sharp, the rest soft.

However most times in macro photography you really want all the subject in focus: a close up of a fish's head or a flower is much better rendered if you capture all of the subject sharply. To improve the depth of field you need to reduce the working aperture as much as possible.

Reducing the aperture often means you need to increase the shutter speed to compensate. Now you're working with a slower shutter speed you need to lock off the camera and subject. This is possibly the most crucial aspect of the whole thing: keep your camera and subject rock steady still!

Sharpness is critical with virtually all macro shooting: you get maximum sharpness with a steady camera and motionless subject. With dSLRs and a dedicated macro lens using a smaller lens aperture, the lens is working to its maximum optical efficiency.

Next month: Lighting, parallax, keystones and more.



**Hot Links**

www.crkennedy.com.au
Supplier of Pentax

Here's looking at you, K10D

NOW that digital SLR cameras have headed south of \$1000, there's some pretty interesting hardware for a bit above that ticket. Of these, the Pentax K10D is worth a serious look.

The camera's CCD can account for 10.2 million effective pixels, so it's not a major challenge to make a decent 44x29 cm print (about A3) from one of its maximum sized images. Alternatively, you could extract two quite different A4 prints from a single shot.

Looking around for a dSLR, it comes as a bit of shock to find that quite a few budget cameras don't offer an image stabilising system built into the camera body itself. This means you must acquire lenses that perform this function — and they cost!

The Pentax has an internal stabilising system that reduces camera shake to produce sharp, blur-free images, even if you shoot with the lens at a telephoto setting or want to use significantly slower

shutter speeds. The anti-shake mechanism actually shifts the position of the CCD image sensor in vertical and horizontal directions as well as in the rotational plane at high speed, to counteract camera vibrations detected by the internal sensor. The system works with almost all Pentax interchangeable lenses.

A two-stage dust removal system not only resists dust but also shakes it from the CCD. The camera body itself is dust-proof and water-resistant.

Using SD and SDHC memory cards, the Pentax steps away from the crowd in its ability to save images in JPEG, Pentax RAW and Adobe's RAW format, DNG. You can set up the K10D to write simultaneously to memory in JPEG and either of the RAW formats; another option is to convert RAW to JPEG images in the camera itself.

With no forest of external controls to struggle through, there is an extensive array



of operational choices accessible on the LCD menu. A four-way controller lets you adjust image size, white balance, select any of a number of digital filters and fine-tune image sharpness, colour saturation and contrast.

Continuous shooting can be made at a speed of 3fps, writing images up to the total capacity of the memory card; multiple exposures can be used to create one image; unusually for a dSLR, you can look at a digital preview which gives you a pre-shoot look on the LCD monitor.

Price: \$1699-1899 (depending on kit lens supplied).

Get it back

MOST of us have lost pictures. It's bad enough when you can't find the images on your hard drive or memory card. Painfully worse is the realisation that sometimes you've accidentally deleted them yourself!

The good news is that, quite often, the image is not lost forever — it's just hiding. Now, with MediaRECOVER 4.0, perform the retrieval yourself. It's an application and an actual service, recovering all types of files: digicam cards, PDAs, floppy discs, hard drives and more. DVD/CD optical discs are best treated with another app, DiscRECOVER. MediaRECOVER can retrieve JPEGs, TIFFs, virtually all the RAW formats and others as well as HTML, document, audio and PDF formats.

The demo version lets you see the lost files but prevents you from retrieving them from the media. I dug out an SD card full of images, erased them, slipped the card into a reader attached to the Mac, then opened the app which, thanks to an attractive interface, is easy to deal with.

You can dig into all accessible drives containing data (even "invisible" data) — HDs, SD card reader etc. You then opt for a scan or an advanced scan; the former is a fast scan which locates deleted files only on FAT drives; the latter has two sub-options — the deep

scan option takes longer and will search every area of the media under scrutiny, rummaging through all volume types (FAT, HFS, HFS+) This is the one I found most useful. Most memory cards are either FAT 16 or 32.

Hunting through the test SD card took a minute or two, then the display gave me the option of looking at the file names or a visual preview of the detected images themselves. Some dated back two years, others as recently as six months ago. Most were complete but one or two were partial images, a sure sign that some of the image data had been over-written. Even by reformatting the card — but not rewriting data onto it — I was able to detect the lost files.

The company also offers a mail-in service where its lab will deal with cards containing lost data. At US\$125 up to 1GB, it ain't cheap though. The software runs on G4, G5 and Intel Macs running Tiger. ↗

**Hot Links**

www.mediarecover.com/
Find lost memories

By David Holloway

**Hot Links**

www.digidesign.com
Mboxer
www.behringer.com
PodcastStudio USB
www.native-instruments.com
Audio 8 DJ

Human interface

GETTING music into your Mac means getting an audio interface. Here's a few newies of interest:

Miniature contender. Digidesign's Mbox 2 Mini is a tiny but very sturdy unit using USB 1.1 as its connection. It has two simultaneous analogue inputs and outputs. There's an XLR microphone input and two instrument inputs. I particularly liked how solid the metallic casing is and it literally fits in one hand — it will easily fit in most laptop bags, as it's no bigger than a compact external hard drive. There's obviously full compatibility with Pro Tools LE software, with version 7.3 supplied with the Mbox 2 Mini. Like its larger siblings (the venerable Mbox and Mbox 2) the Mini has a stereo headphone output, 48V phantom power and front-panel volume control and monitor mute switch.

Aside from Pro Tools 7.3 there is other software bundled: the Xpand! Synthesis workstation, 45 plugins from Digidesign and Bomb Factory and the Pro Tools Ignition Pack. The Ignition pack contains Ableton Live Lite 4, Reason Adapted 3, SampleTank 2 SE, Amplitube LE, Celemony Melodyne, an instructional DVD,

a one-year membership to broadjam.com (your own artist web page with music sales options) and a number of other applications.

What you're missing out on compared to the more expensive Mbox 2 is digital inputs, two more simultaneous inputs and any MIDI I/O options.

If you want an extremely compact audio interface to record instruments or vocals on the cheap, then the Mbox 2 Mini is an attractive proposition. If you want MIDI or digital input options or need to record more than two instruments at once then have a closer look at the Mbox 2 or Mbox 2 Pro. The Mini version will cost you \$495 and is available now. Contact Digidesign on 03 9367 8600 for more details.

Casting about. The PodcastStudio USB bundle was announced by Behringer in January and its name makes its purpose fairly obvious. For your money you get five main components: a two-in/two-out USB audio interface, a five-input mini-mixer with mic-preamp and two-band EQ, a dynamic microphone with pop filter, headphones and assorted podcasting and digital audio software.

Although GarageBand is more than capable of creating a podcast, the

PodcastStudio bundle does give you a wider scope particularly if you don't have a microphone or headphones. The software includes Podifier which automatically creates an RSS feed, encloses one or more MP3 files and then FTPs them to your server. Golden Ear is a podcast browsing application.

Garageband in conjunction with iWeb and iTunes



cover what Podifier and Golden Ear do, but if you don't own iWeb then this may be a cheaper alternative. Given the price point you're not going to create studio quality podcasts, but it is still a significant step up from your Mac's internal microphone and GarageBand on its own.

The PodcastStudio bundle will cost you \$199 and availability at time of writing was second quarter of this year. Contact Behringer Australia on 03 9877 7170 or check the Behringer web site for your local supplier.

Rock DJ. The Audio 8 DJ is a striking offering from Native Instruments aimed squarely at those who like to DJ, whether it be in a club, on stage or at home. Native Instruments produces Traktor, which is one of the premier DJ software applications, and the Audio 8 laps up any connection with Traktor — you get Traktor 3 LE with the Audio 8 DJ.

It's a USB 2.0 interface with eight inputs and eight outputs. It also has two phono preamplifiers, which makes connection of turntables, drum machines or other audio sources simple. A microphone input is supplied for any voice work needed, and there's full MIDI I/O functionality if you're going to connect MIDI instruments. The built-in safeguards prevent interruption of a performance through user error — something that often happens to a learning DJ. Latency is less than 4ms, which decreases the chance of your actual DJ'ing skills not syncing with playback as closely as they should.

I mentioned the Audio 8 was striking — the aluminium casing is sturdy but has that Mac-quality styling. The Audio 8 DJ should be available in May with Australian pricing not finalised at time of writing. \$US449 is the rough guide. The Australian distributor is Major Music 1300 306 670. ☒



**Hot Links**

www.astoundit.com
Guitar Shed

Shedding light

If you're a guitar player you'll know all about the joy of tuning guitars, searching for guitar tabs or even playing along to songs to learn riffs. Guitar Shed from Astoundit Software allows you to do all three on your Mac and a lot more. There are three modules within Guitar Shed: Tune, Tools and Jam.

Tune. Tone and chromatic tuners are provided — you can use any microphone connected to your Mac for the chromatic tuner, including a built-in one. The standard tuner will loop or strum a virtual string you click on so you can concentrate on tuning your guitar. Each string can also be set to different tuning, which is a godsend if you use alternate tunings on your guitar.

Tools. The tablature tool in Guitar Shed allows you to store any guitar tab in one location, sorted by either song or artist. If

you have an iTunes song selected you can search online for that song's guitar tab and add it to your library. I had mixed success finding tabs. Not surprisingly common songs were easy to get tabs for but go a little alternative and the pickings are slimmer. The Chord Library gives you the standard fingerings for 23 chord structures over the 17 standard notes, making a total of 391 fingerings. Add the left-handed variations supplied and the fret board viewing option and you have a comprehensive library for learning new material. The Web Library allows you to store URLs and descriptions of web sites of interest and the Gig Library gives you the option of storing upcoming gigs via a calendar interface — there's no reminder function unfortunately.

Jam. This is the fun part of the application. Jam Machine provides drum loops and a



metronome for you to practice to a beat. A feature that appealed to a guitarist friend of mine is the Crowd Roar button — it provides an audio loop of a very appreciative audience cheering and applauding. Good for the ego. The Song Jam function allows you to import MP3 and AAC files (though not protected ones purchased from the iTunes Music Store) and play along to them. There's an invaluable "slow-downer" feature for when you need a slower playback to learn complicated riffs or solos.

Even if you just need a good computer-based tuner, Guitar Shed is well worth a look. If you are a gigging musician then the multitude of features make the purchase of this application a no-brainer. A demo version of Guitar Shed is available — you can launch the application ten times only. A registration key will cost you \$US18 from the Astoundit web site (see "Hot links").

**Hot Links**

www.realworldremixed.com
Competition details and Shock the Monkey remixes
www.sampleswap.org
Add some free audio to your arsenal
www.remix.celldweller.com/
Another remix competition

Mixing it up

TAKING someone else's music and altering it in some way to make it your own has always been a part of the musician's art. With the advent of multi-track recorded music the practice (now known as "re-mixing") became much more widespread and, in the past few years with digital recording and tools like GarageBand, it's become ridiculously easy and cheap.

Re-mixing is essentially taking a piece of music already in existence and recombining its parts in a new way. Adding extra elements is a common part of the equation as well. It's a very common device employed in electronic/dance music in particular — although most genres do it in some way. You may have also heard of mashups — these are songs that consist of the vocals from one song mixed with the instrumentation of another.

To add further incentive to start slicing and dicing (beyond the creative thrill itself), there are a growing number of competitions online where you can submit your remixes to be voted upon. One of the best known is run by Peter Gabriel's Real World Studios. During 2006 Peter Gabriel released the original audio tracks of *Shock The Monkey*, one of his stable of hits. The response was enormous and you can hear the winner and runners-up on the site (see "Hot links").

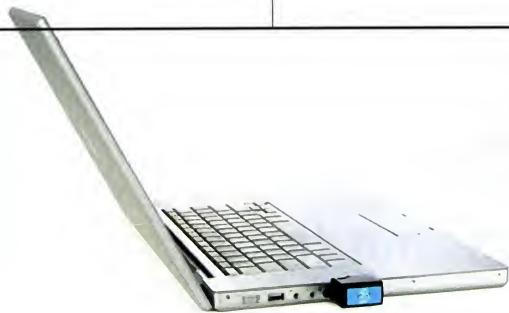
There's a current competition running (closing 25th April), this time using another Real World artist called Joi. You need to register to download the sample pack, which is free. You can download the tracks as MP3 or WAV, with WAV the better option from a sound-quality viewpoint. Drag the files into a new GarageBand session and start having some fun. You'll spend a fair amount of time working out an initial song structure that you like and listening to each of the tracks.

If you own software synths then you already have the tools you need to remix a song. If you don't, you have some Apple Loops at your disposal with GarageBand, the Apple Jam Packs work well and there are some great audio loop sites out there — Sample Swap is one I use regularly (see "Hot links"). The beauty of remixing is that you already have a base song from which to experiment, and you should do just that.

By Anthony Caruana

**Hot Links**

www.three.com.au
www.vodafone.com.au
 Next-generation internet



Mobile internet redux

THREE'S NetConnect service has been around for a few years now. Most recently, the hardware has been upgraded from a 3G card to a newer, faster HSDPA enabled unit — the Merlin XU870. That's nice except that Three's HSDPA network is still in its infancy so getting a connection that's faster than normal 3G isn't exactly easy. Three's HSDPA rollout commenced in Sydney at the start February 2007 and it says that Melbourne will be online by the time you read this.

The Merlin XU870 is an ExpressCard device. This makes it compatible with the latest MacBook Pros. However, there's no USB version, so MacBook users will need to look elsewhere for their wireless internet access. If you're still running a PowerBook, there's an adaptor included in the box so that you can use the newer card. It means that the card sticks an extra centimetre out of the side of your laptop but it works well.

After installing the card driver to your Mac, you'll need to set up a connection using OS X's Internet Connect application

— there's no other special software. This is very easy and the documentation is well written so you'll have no trouble getting it going. After installation, I inserted the card and it was ready to use a few seconds later.

Three offers three different usage plans starting at \$29 per month. In my view the \$49 per month plan for two years offers the best bang for buck with 1GB of traffic and the card included.

Fone home. As well as offering 3G PC Card units Vodafone has expanded its product line to include a HSDPA unit that connects to your Mac over USB — great for MacBook users. The modem, a Huawei E220, is capable of up to 3Mbps throughput. That sounds great except that Vodafone's network can only do 1.8Mbps.

Unlike the Three NetConnect card, Vodafone has bundled some connection software that provides connection statistics and a graphical representation of your usage. Installation is a matter of following the prompts and requires that you restart your system.

The most frustrating thing about the Vodafone service isn't the device — it's trying to find pricing and plans on the company's web site. Costs start at \$399 for the modem and you'll then need to sign on for a data plan. These start at \$30 per month for 100MB and move to \$100 per month for 1GB. This is about par for the market but far in excess of Three's offering. However, the availability of a USB solution rather than PC Card or ExpressCard might be a dealmaker for you. ↗

Ready for launch

NOVA Media makes applications that fill the little gaps in OS X. For example, Launch2Net helps you set up your mobile phone, USB-modem, ExpressCard modem or PC datacard to connect to data services all over the world. Simply select your device and service provider from lists that are regularly updated and you'll have a connection up and running in short time.

I tested Launch2Net 1.5.5 with the Three's latest NetConnect card, Vodafone's USB modem and my Motorola V3x (on Telstra's network via Bluetooth). All connected with no fuss. Although I didn't get a chance to test this, Launch2Net supports connecting your Mac to the Optus mobile internet service — something that Optus doesn't support!

At €75 Launch2Net isn't cheap but if you're a regular traveller and need to be able to switch between data networks often it makes the task of getting online easy. ↗

Made for walkin'

HAVING created the converged PDA/GPS device, Mio continues its tradition of keeping us organised and making sure we don't get lost. The Mio P350 takes a Pocket PC running Windows Mobile 5 with a 400MHz processor and over 500MB of memory and combines a GPS receiver that uses the SiRFStarIII chipset.

The SiRFStarIII can use the signal from up to 20 satellites



meaning that it's ready to use very quickly.

At \$500 the MioDigiwalker P350 is a solid entry level GPS and PDA. While lacking the high-end functions of bespoke GPS units it certainly fits the bill for folks looking for a way to keep organised and on the right road. ↗

**Hot Links**

www.mio-tech.com.au
 O Sole Mio

**Hot Links**

www.novamedia.de
 Launch2Net

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Autumn 07 sees the release of a reinvented interface.

The screenshot shows the Streamline software interface with a quote estimate for Particle Systems Ltd. The quote details include:

Line	Description	Qty / Hours	Total	Markup %	Cost Rate	Total Cost	Quote Rate	Total Quoted
A	Design Studio Research	5.50	\$5.50	\$90.00	\$330.00	\$150.00	\$425.00	\$425.00
B	Design Concepting	4.00	\$4.00	\$60.00	\$240.00	\$180.00	\$720.00	\$720.00
C	Design Awork	18.00	\$18.00	\$56.00	\$1080.00	\$150.00	\$2700.00	\$2700.00
D	Meeting Presentation	3.00	\$3.00	\$56.00	\$168.00	\$180.00	\$540.00	\$540.00
E	Travel Travel Charges	1.00	\$1.00	20%	\$340.00	\$340.00	\$408.00	\$408.00
F	Outwork Copywriting	1.00	\$1.00	30%	\$450.00	\$450.00	\$598.00	\$598.00

Other details shown in the interface include:

- Job No: 15300
- Date In: 9/2/07
- Project: [dropdown]
- Contact: Aaron Green
- E-Mail: aaron@particle.co.nz
- Phone: 0800 PARTICLE
- Mobile: 021.727.642
- Client's Ref: [dropdown]
- Quantity: [dropdown]
- Job Status: [dropdown]
- Owner: [dropdown]
- Branch: N
- Built: Craig Foster
- Client's Ref: [dropdown]
- Order No: [dropdown]

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Authorised Apple Reseller





Apple and education in Australia.

By Martin Levins.



Hot Links

tinyurl.com/yulpj8Dale Spender writes in the *Sydney Morning Herald*.tinyurl.com/25qk4f

Australian Bureau of Statistics provides snapshots of our country in downloadable Excel format

www.kurzweilai.net

Ray Kurzweil looks to the future

She'll be right

In a recent article in the *Sydney Morning Herald*, Dale Spender, Intellectual Property protagonist, said "More than 70 per cent of Australians now make something at the workplace that you can't drop on your foot: it's some form of information. Everyone ... is using their brain to make information. Which can be traded for goods from China and other nations". Her point is that "The old ways of teaching and learning don't go far enough" and we need to change.

Well, according to the Australian Bureau of Statistics, service and information industries are actually closer to 75 percent, up from approximately 72 percent in 1995 in a trend that shows no sign of changing.

Spender used her piece in the *SMH* to challenge the Federal government's vision of education, or more specifically that of Prime Minister John Howard. Howard's view seems to be of a former time, a Bradman time, when things were simpler — but you could argue that we have his vision already.

Visit many classrooms and even the smell is the same as in the fifties. We wouldn't accept this from any other area of our society. Yet, many classrooms, and the didactic processes that happen in them, have not significantly changed in the last 100 years, aside from occasional changes in furniture.

Some of this furniture is physical, such as the overhead projector, or laptop; some is metaphorical, such as the availability of wikis, blogs and other Web 2.0 technologies.

The furniture sellers tell us that their product is the answer, but few ask what the question is. The question is not whether such technologies should be used; it's more what place they have in the gestalt with human knowledge increasing at an increasingly greater rate.

If learners are to cope with an information explosion, they need to have a better approach as well as a better toolkit. This is not new: "drinking from a firehose" was a term bandied about widely when the World Wide Web first came to prominence within the educational community. Einstein recognised the impact of this growth when he stated, "The most powerful force in the universe is compound interest".

How fast is knowledge growing now? A modest information growth rate of six percent per annum will lead to a doubling within the 12 year period of primary and secondary education and six percent seems a little on the low side to me.

This growth in knowledge is accompanied by an accelerating growth in technological change. In 2001, Ray Kurzweil in his classic essay on The Law of Accelerating Returns, wrote: "... we won't expe-

rience 100 years of progress in the 21st century — it will be more like 20,000 years of progress ... There's even exponential growth in the rate of exponential growth. Within a few decades, machine intelligence will surpass human intelligence, leading to the Singularity — technological change so rapid and profound it represents a rupture in the fabric of human history."

The tenor of his work moves further into the soprano range from then on, but you get the drift.

So, if we want our kids to be able to cope with global warming, water shortages, the increasing popularity of rap "music" and other global problems, we need ways of sifting exponentially growing information to create the knowledge needed to solve them (well, we sure haven't been able to so far).

Spender's "Drop on your foot" allusion is particularly apposite here considering Blundstone's decision to move its footwear manufacturing offshore after some \$10M funding from Howard's government over the last 15 years as it threw money at a problem that simply wasn't going to go away. Einstein again: "We can't solve problems by using the same kind of thinking we used when we created them" (always thought he was bright).

Thankfully, we have some power on our side. In our new knowledge economy, Metcalf's Law — the value of a computer is proportional to

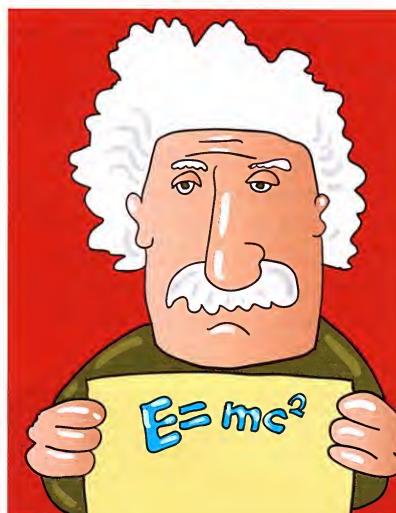
the square of the number of connections it makes — is worthy of consideration. (There have been some mathematical revisions of this, but the effects are not changed for the purposes of this discussion).

On Apple machines, iLife brings us iPhoto, iMovie, GarageBand, iTunes, and iWeb. Each connected to one another seamlessly, making the Mac 25 times more powerful than without those connections. Leopard will add group calendaring, and Safari, and Teams wikis and blogs, to take the number from 32 to 128. Apps such as Comic Life, Kids Pix and others that take advantage of the inbuilt connectivity to the iLife suite increase these multipliers, and the links offered by CoreAudio, CoreVideo and CoreImage amplify this further.

So, can we as Mac users sit back and say "She'll be right — no worries mate"? Only if our teaching environments and methods change as well.

Otherwise, she'll be right. ↗

As an educator, Martin Levins likes empowering people to create using computing technologies.



By Joe Hutsko

**Hot Links**www.secondlife.com

When one life just isn't enough ...

[www.speakeeasy.net/speedtest](http://www.speakeasy.net/speedtest)

Test your connection speed

Maximise your experience in the virtual world

Living a Second Life

YOU'VE no doubt heard the buzz about Second Life, the online world where people create virtual second selves. Mac users are as welcome as anyone else in this world, but the simulation was originally developed for Windows, so some aspects of Second Life work differently on a Mac. Here's how to make yourself at home in Second Life with the least amount of real-life stress.

Getting started. Even if you've never explored Second Life – or any other virtual world – it's easy to start the process. Download the program, install it, and follow the prompts to create a new account. Log in, and a series of prompts guides you through the basics, such as how to interact with the environment and how to customise your character's look. This avatar can be whomever (or whatever) you want. A free-spirited

beach boy? A seductress in stilettos? A cat with tattoos and a wizard's cap? Your appearance is entirely up to you.

This freedom also applies to what you do with your new persona. You can simply wander – or fly – from one location to another, taking in the sights and chatting with your fellow virtual residents. Or you can stake a claim, buying some virtual land (with Second Life's currency, Linden Dollars) and

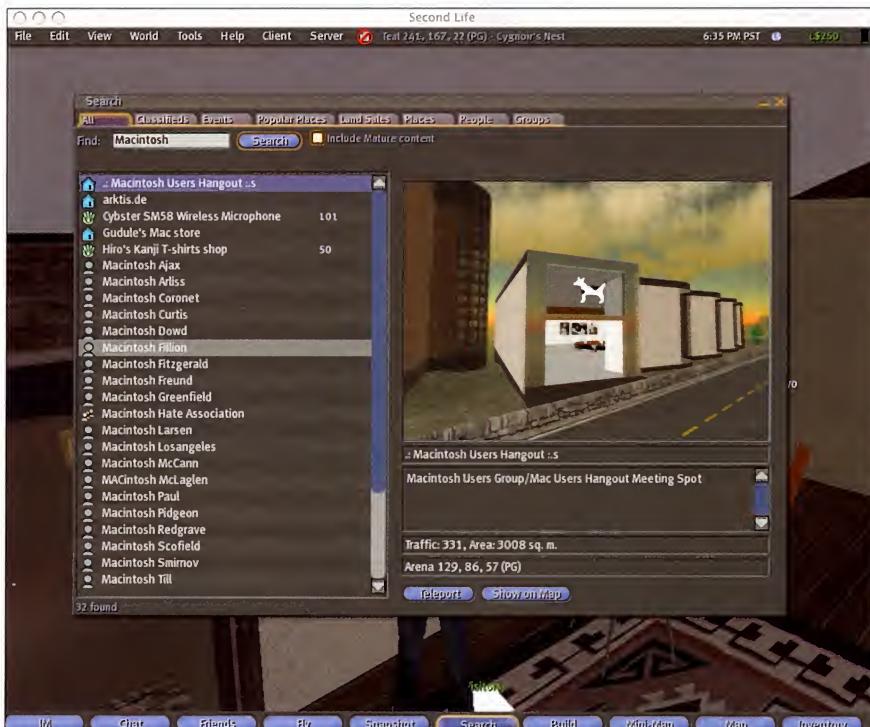
starting your own virtual business (which some Second Lifers are turning into real-world bucks).

For further tips in Second Life, click on the Search button at the bottom of the screen to open the search tool. Type in **orientation island** to locate, and then teleport to, the place where new Second Life folks can get acquainted with what's what. When you're ready to explore more, click on the Places tab in the search tool, type **Macintosh** in the Find field, click on Macintosh User Hangout, and then click on Teleport to instantly transport to a place frequented by Mac folks (see the screenshot "Look for Mac users"). Mosey over to the corkboard on the wall to view and post messages, and meet for live chats with other Mac users.

Fumble fingers. Many of the problems Mac users first encounter in Second Life have to do with keyboard and mouse commands.

For example, right-clicking is essential in Second Life. The software assumes that you have a two-button mouse for interacting with the environment and objects. If you don't have one, use the standard control-click to simulate a right-click. MacBook owners can also

Look for Mac users. Using Second Life's search tool, you can find the virtual hangouts of your fellow Mac users.



hold two fingertips on the trackpad while clicking the trackpad button to simulate a right-click. (To enable this feature, go to the Keyboard & Mouse preference pane's Trackpad tab, and select the Place Two Fingers On Trackpad And Click Button For Secondary Click option.)

For commands that call for the Windows alt key (such as controlling the camera through which you view your virtual world), Mac users press the option key instead. For example, you can switch between full-screen and windowed mode by holding down option and pressing return. You also use the option key to control the camera view. Move the cursor over what you want to zoom in on or away from; then hold down the option key as you click and hold down the mouse button. Now you can move the mouse up, down, and sideways to zoom in on an object, a character – even yourself.

If you're migrating from the Windows version of Second Life, take note: The page up and page down keys don't automatically control rising and descending in the Mac version. Instead, press F to start flying, and then you can press page up or page down to fly higher or lower.

Living with lagging. As you're getting familiar with the keyboard and mouse, you may get the feeling that your movements, clicks, and commands aren't happening in real time. The trouble isn't you; rather, it's a combination of the Second Life environment and your Mac's hardware.

Millions of bits must be rendered in real time as you and other people move within the Second Life universe. And all that processing has to be communicated back and forth over the internet. So both the processing power of your Mac and the speed of your connection have a big impact on your Second Life experience. If you have a choice, use your fastest Mac – for Second Life, rather than your spare PowerBook G4.

Also, shut down any unnecessary applications that are running – Second Life needs all the processing attention and bandwidth it can grab.

Life adjustments. Another thing you can do to optimise performance is to tweak Second Life's software.

Choose Preferences from Second Life's Edit menu. Start with the Network tab. Increasing the maximum bandwidth dedicated to Second Life will make objects and fellow residents appear more quickly. Be careful – pushing the Maximum Bandwidth slider too far will bog down your Mac. Second Life's documentation recommends that you set the bandwidth rate to just below your net connection's maximum upload speed. (To find out what that is, you can go to a free speed-test site such as Speakeasy Speed Test – see "Hot links".) To see your actual performance statistics, press ⌘-shift-1. While you're in the Network tab, you can also set your disk cache. If you've got a lot of free hard-disk space, pick 1000MB; otherwise, select as much as you can spare.

Now go to the Graphics tab. Select the Auto Detect option if it isn't already chosen. This allows the Second Life software to choose the best size and aspect-ratio settings for your Mac. If you have a wide-screen display, feel free to override that setting and choose 16:9 (wide-screen). Now set Draw Distance to 128 metres, which will let you see a reasonable distance without overtaxing your Mac.

Next, click on the Graphics Detail tab. The rule here is simple: Lowering the detail settings will improve overall performance. Deselect all the options in the shaders; that'll sacrifice some object shininess and water special effects, but you'll gain performance. (Some of those options may be greyed out, depending on your hardware.) Choose Normal for Avatar Rendering, Sun And Moon Only, and Low for Terrain Detail. Set each of the four Mesh Detail sliders to the middle. If you want to max out one of them (at the expense of performance), choose Avatar Mesh Detail; that'll let you see your fellow Second Life residents in all their glory. Experiment with the other Mesh Detail settings to determine whether the performance gains are worth the loss of detail.

The Adv. Graphics tab provides additional video options. You should turn

Anisotropic Filtering off, keep the Gamma setting at 0.00, and leave the Nighttime Brightness setting at 1.0 (the default). Be sure to select the Enable AGP option if your Mac has a dedicated graphics card. (To find out, choose About This Mac from the Apple menu, and then click on the More Info button to launch System Profiler. Click on Graphics/Displays in the left column and look for the Bus entry; if your Mac has AGP, it'll say so there.) And choose the highest Graphics Card Memory option that isn't greyed out. Lowering the Fog Distance Ratio setting decreases overall visibility in the distance. Leave the Max. Particle Count and Outfit Composite Limit settings at their default rates (4096 and 5, respectively). These ensure a reasonably fine environment and acceptable avatar-clothing detail and effects.

To finish, go to the Audio & Video tab and deselect the Play Streaming Music When Available option. That'll keep Second Life tunes from sucking up your bandwidth. Just remember to turn the option on again before attending a live music performance in Second Life. ↗

Second Life opens up

Second Life has always been a pretty open place where users can set up shop and sell virtual land, homes, clothing, jewellery, hairdos, and thousands of other invented objects. And Second Life's maker, Linden Labs, has recently expanded this already expansive universe by making its viewer software open source. For Mac users, that could mean a more enjoyable life in Second Life.

That's because Mac-savvy programmers can now tweak the Mac client, changing the look-and-feel or the command interface. Linden Labs will evaluate and approve modifications to the viewer, and programmers who get the nod will split the copyright with the company. Linden Labs will continue to update and offer an official Second Life viewer for users to download.

By Derrick Story

**Hot Links**

www.expoimaging.net
ExpoDisc

Eliminate colour casts

Perfect white

ACCURATE exposure, faithful colour, and sharp focus are the technical cornerstones of good photography. Of the three, colour is the most often overlooked — many indoor shots end up with a dark reddish tint, while many outdoor snapshots end up blue and lifeless. There's plenty you can do to avoid these problems — even if you're using a basic point-and-shoot digital camera. The key is in understanding your camera's white-balance settings.

Of digital photography's many blessings, the white-balance menu is near the top of the list. Back when I was shooting on film, I needed several filters to help me capture semi-accurate colour. Every time lighting conditions changed, I had to stop, dig out the appropriate filter, and attach it to my lens.

Digital cameras eliminate the need for colour-balancing filters by providing white-balance settings. Even a camera's automatic white-balance setting is often more accurate than the elaborate combination of filters I used in the past.

It isn't always perfect. Just as your camera's light meter can be fooled in certain shooting conditions, so can its colour-measurement system. In these cases, you'll need to take advantage of some of your camera's other white-balance options.

Learning to see the light.

Different light sources produce light at different temperatures. The light from a typical desk lamp is about 2900 Kelvin. A neon bulb, by contrast, is around 6000 Kelvin. As light's temperature changes, so does its colour. Higher temperatures produce cooler (bluish) tones, while lower temperatures produce warmer (reddish) tones. Our optical system adjusts with the light, providing us with a remarkably consistent view of the world. Cameras, on the other hand, have more trouble adjusting to their surroundings.

Your camera's automatic white-balance setting is calibrated for photographic daylight (5500 Kelvin), but the colour temperature around us is always in flux. The minute high clouds appear in the sky, for example, the light jumps to around 8000 Kelvin. If your camera fails to recognise the temperature change, your photo will take on a bluish tint — making skin tones appear somewhat lifeless. If you move indoors,

where your main light source is a 100-watt incandescent bulb (which measures at around 2900 Kelvin), your picture will most likely have a very orange cast. Your camera can also become confused by scenes dominated by a single colour, such as a broad green field.

To compensate for such situations, digital cameras offer a variety of white-balance settings (represented by icons), which work like traditional colour filters, warming up or cooling down a scene as needed. For example, the cloudy setting (represented by a cloud icon) is the digital equivalent of a warming filter and is perfect for warming up skin tones on an overcast day. Likewise, the tungsten setting (typically given a light-bulb icon) acts as a cooling filter, compensating for warm indoor lighting.

Many cameras include additional white-balance settings that offer subtle variations on the tungsten and cloudy filters. For example, shade and flash settings both act as warming filters (the



Creative colour. White-balance settings are useful for creative purposes, too. When taking this photo, I used the tungsten setting to convey a sombre mood.

colour temperature of light in open shade is 9000 Kelvin, while an electronic flash is 6000 Kelvin). The warming effect of these settings tends to be more powerful than the cloudy setting — in fact, it's often a little too strong for my taste. A sunset setting, on the other hand, cools colours (it produces a stronger effect than tungsten). That's because the light at dawn and dusk is usually very warm, around 2200 Kelvin.

Once you understand how your camera's white-balance settings work, you can use them to creatively control an image's tones. For example, you could emphasise loneliness in an outdoor portrait by switching to the tungsten setting, thus giving your photo cool bluish tones (see the illustration "Creative colour"). When shooting at high altitude, where the light can be very bluish, you might consider switching to the cloudy setting to warm up the tones in your landscape, even if there's not a cloud in the sky.

Customise your white balance.

If you're having trouble finding the correct white-balance setting, or if you're shooting in a particularly challenging location — museums, for example, often use halogen lights, which most cameras don't offer an option for — you may be able to have the camera do the hard work for you.

Most digital cameras offer a custom white-balance mode. When you activate this mode, your camera measures the current light temperature and creates a precise white-balance setting to match it. The camera will preserve that custom setting until you switch to another white-balance mode. Technically speaking, this is an extremely sophisticated feat, but creating a custom white balance is relatively easy. In fact, there are a few ways to go about it.

White sheet of paper. Position a white sheet of paper so that the dominant light source reflects off it. Select your camera's custom white-balance setting, make sure the paper fills the frame, and then press the shutter button.

Coffee filter. Although the white-paper method works well, sheets of paper tend to flop around, so they can be challenging subjects.

An easier option is to use a coffee filter. Select the custom white-balance setting, hold the coffee filter over the camera lens, and point your camera

One shot three ways. When you're shooting in the shade, the camera's automatic white-balance setting can result in an image that's a little too cool (left). By switching to the cloudy setting, you can warm up those skin tones — perhaps a bit too much in this case (centre). The most accurate approach is to create a custom white-balance setting (right).

I used the ExpoDisc, but a sheet of white paper would have worked, too.



toward the dominant light source. I recommend turning off your camera's autofocus mode when you use this technique, so you don't drive the focusing system crazy. (If you have a compact camera, set the camera to infinity mode.) When you press the shutter, the camera will calculate the appropriate white-balance setting.

ExpoDisc. For people willing to spend a little money to get accurate colour from a camera, I find that the most convenient option is the stylish ExpoDisc, by ExpoImaging (see "Hot links"). This calibrated filter snaps onto the front of your lens, for highly accurate, hands-free white-balance measurement. It even comes with a neck lanyard, so the filter's always handy while you're working. ExpoDisc prices range from \$US100 to \$US200, depending on the size (if you don't want to buy multiple versions to match each of your lenses, get an ExpoDisc that covers your largest-diameter lens and then simply hold it in front of your other lenses).

Fixing your white balance with the ExpoDisc is similar to using a coffee filter. Choose the custom white-balance setting, attach the filter to your lens, and point it toward the light source. Remember to turn off the autofocus when you're taking the reading, and then turn it back on once everything is set.

I used the ExpoDisc, but a sheet of white paper would have worked, too.



Back to the beginning. Even if you're shooting in the Raw format, you should try to capture accurate colour. By spending a few seconds adjusting your camera, you can spare yourself a lot of post-processing work.

No matter which technique you embrace, once you're done shooting, return to the automatic white-balance setting. It's the best choice when you need to grab a shot in a hurry. ↗

Which fluorescent?

You may notice two white-balance settings for fluorescent light:

Fluorescent and **Fluorescent H**. This is because not all fluorescent bulbs produce the same type of light.

Typical warm-white and cool-white fluorescent bulbs tend to produce a greenish cast. For these, you'll want to use the Fluorescent setting. Some newer fluorescent tubes are balanced to better simulate daylight. For these, the Fluorescent H setting will probably provide better results, because it's more closely matched to the fluorescent daylight spectrum.

How do you tell which type of tube is which? Just look at your skin tones while standing in the room. Your skin will look more natural (and just plain better) under daylight-balanced tubes than under standard fluorescent light.



By Sean McNamara.

Help folder

We answer our readers' questions

Each month, STM (02 8338 0222) gives an Evolution backpack valued at \$150 to the *Australian Macworld* reader who sends in the most intriguing Help folder query.

Evolution is the next level in laptop protection, presented in a comfortable, easy to use backpack large enough to accommodate a 15-inch laptop.

This is the first laptop bag that completely hides your laptop. Open the bag and you can't see it in there. The concealed laptop compartment looks like an inside wall of the bag, and the suspended foam cell provides protection on all sides. Not only does Evolution protect your laptop from the elements, but also from thieves — because nobody will know you're carrying a laptop except you.

Like most STM bags, Evolution has waterproof zippers, but STM has added a built-in rain cover for your bag and reflective accents to provide even greater protection.

Send your query to matthew.powell@niche.com.au for consideration in Help folder. Include your full mailing address to be eligible to win the Evolution backpack. All queries and solutions are the sole property of Niche Media. *

■ Sean McNamara is a Sydney-based consultant trading as MacAssist.



Hot Links

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The Internet Macintosh Users' Group\]\(http://www.speedtools.com/ATA6.shtml\)](http://cronnix.support.apple.com/specs/powermac/Power_Mac_G4_Quicksilver.html)

STM Query of the month

Of drives and mail



■ First question: I have a Quicksilver G4 867MHz, with Mac OS X v10.3.9; the instruction manual and the Apple KnowledgeBase say that the computer has five bays for installing additional drives, but I find this information confusing. I already have one extra hard drive installed in the U-bracket (together with the original drive). Is it possible to install an extra hard drive in one of the other locations? If so, what type of drive does it need to be (ATA, etc), how is it configured, and what is the maximum size in GB?

Second question: I have a Gmail account, as well as a standard POP account (with Netspace). If I forward the Netspace mail to the Gmail account, no mail arrives in my Netspace Inbox. How do I configure the two accounts, so that I receive my mail in both accounts?

Rob Herweynen
via iMug

Unfortunately, Rob, you happen to have one of the machines for which the answers to your questions about hard disk drives are not necessarily straightforward.

Quicksilver G4s were sometimes configured with SCSI cards, so you would need to check that to see if SCSI drives are an option along with the built-in ATA buses. If you only have the built-in ATA buses, the machines support Ultra ATA/66 and faster drives (faster drives will be pulled back to the 66 speed). If your machine has a SCSI card, it will be either Ultra SCSI or Ultra160 SCSI, according to the specifications document on Apple's web site (see "Hot links").

As for the number of drives, it seems to be limited to three 3.5 inch devices — three ATA drives; three SCSI drives; or one ATA with two SCSI drives. If you've already installed an extra ATA drive in the U bracket with the original drive, you'll most easily get the third drive underneath the optical drive — the optical drive is set as the master device on that ATA bus, so you'll need to configure the new drive as the slave on that bus using the jumpers near where the cables plug in.

Size is one of those complicating factors — it is likely that your machine will be limited to 128GB drives without extra drivers. Any drive larger than that will show as only 128GB when formatting. Intech Software has drivers you can buy to enable support for larger drives (see "Hot links").

Once installed, the drive can be formatted using the Disk Utility program available in Utilities in Applications on your hard disk. The Accelerate Your Mac pages (see "Hot links")

A

Settings General Accounts Labels Filters Forwarding and POP Web Clips

Forwarding:

Disable forwarding
 Forward a copy of incoming mail to and keep Gmail's copy in the inbox

POP Download:

Learn more

1. Status: POP is enabled for all mail that has arrived since 9/3/06
 Enable POP for all mail (even mail that's already been downloaded)
 Enable POP only for mail that arrives from now on
 Disable POP

2. When messages are accessed with POP archive Gmail's copy

3. Configure your email client (e.g. Outlook, Eudora, Netscape Mail)
Configuration instructions

Cancel Save Changes

Sleepy admin

have a wealth of information for upgrades of all sorts.

Your mail question also has complications in the answer. If you set up both accounts to forward to each other, you'll potentially end up with a cascade of forwards, which would see your mailboxes fill up in no time. At best, you'll only be able to have all mail arrive at one of the two accounts or pick up both accounts in the same mail client.

To set up Gmail to forward all your mail to Netspace, go to the Gmail settings, click on the Forwarding and POP tab **A**, and enable the "Forward a copy of incoming mail" option. Enter the address you want to forward to (your Netspace address) and select what to do with Gmail's copy of the mail.

Alternatively, enable POP access in Gmail, and use Mail.app or Entourage to pickup your Gmail mail via the POP protocol, using the configuration guidelines available on Gmail.

3

■ I am running a G5 iMac with multiple user accounts (mine is the administrator account).

I want to use the "schedule" feature in the Energy Saver pane of System Preferences that allows the computer to turn on at 1am, and to perform some large internet downloads for me, whilst I am sleeping, on a daily basis.

However, when the computer turns on, I need my account name and password to be entered, to log into my account, to allow the auto-downloads to occur. Is there a way to do this, without me needing to wake at 1am? I was wondering if Automator could do it, but all ways that I have tried still require log in.

Gavin Davis,
Melbourne, Vic

If you were the shell scripting-type and/or the kind of person who likes delving into cron (the Unix scheduling tool) you could probably rustle up something at the command line, perhaps utilising the StartupItems folder — that would be pretty well the only sort of way to do this sort of thing without logging in.

However, you can log in without necessarily feeling like it! The trick is to use Fast User Switching. Fast User Switching allows you to log in and then proceed to a new login window while leaving the initially logged in account logged in.

First, enable Fast User Switching in the Accounts pane of System Preferences — it's in Login Options **A**. You'll then have a menu with your name, shortname or user picture,



which allows you to select Login Window **B** — this switches out of the current user to a log in screen. If you enter the details of the first logged in user, you get switched back into its login.

You could use this to set up the download, leave the machine unattended, but in a state where anyone (including you) can log in and do whatever they need to. Depending on the download software you're using, you might be able to schedule the download within the application — otherwise, you can use cron (controlled by the freeware CronniX (see "Hot links") to open the AppleScript/shell script/Automator script to perform the download.

Windows to AirPort

2

■ I recently set up a wireless network via an AirPort Base Station, on an iMac running both Mac OS X and Windows (via Boot Camp). Setting up the Mac side was easy, but to allow Windows to see the base station and access broadband I had to disable WEP, leaving the network unsecured. Is there a simple way to hide and secure the

base station for both platforms?

Iain Indian
Oak Park, Vic.

The most likely cause of your problem is driver-related, but it may be hard to get full support for the AirPort hardware in your iMac until the final version of Boot Camp is released. There are a few solutions, however.

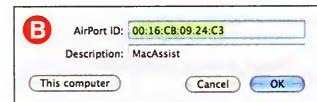
First, you can hide the wireless network by ticking the "Create a closed network" option on the main screen within the AirPort Admin Utility **A**. You can also enable the Access Control features of the base station so that only machines you have explicitly added to that list can



access the base station's network — click on the Access Control heading within AirPort Admin Utility, click the little + button, then press This Computer — the Mac's AirPort ID and name (from the Sharing preferences) will be auto-entered for you **B**. Click OK then Update and the base station will restart. This ID is the same for both the Mac and Windows sides, so you

only need to do this once. An important note is that it is still possible for someone with the appropriate skills to sniff the wireless traffic and fake the network ID — given the size and density of the Australian population, it's much less likely than, say, New York, but it is important to know it's a possibility.

The other option is to get a cheap USB wireless dongle and install and configure it on the Windows side for full WEP (or, even better, WPA) access for security.



Knowledge of fonts

4

■ I argued strongly for our small publishing business to run solely on the Mac platform. We have encountered what can best be described as "flaky fonts". Documents mocked up on one machine open up with different fonts on another (Arial Black changes to Arial Regular, or Arial changes to Helvetica). This has been a particular problem when I have upgraded to a new machine (G4 Cube to Power Mac G5). I have performed the various checks (permissions, clean

installs) and yet this phenomenon persists. The future of Macs in our business is under serious threat as I am having to endure a barrage of "This kind of font issue wouldn't occur under Windows" comments on a daily basis!

*Rob Moody
via internet*

Dealing with fonts on Mac OS X could probably be covered by a magazine all to itself — although Mac OS X has great font support, it's also a minefield when trying to get things set up right.

The first thing to look for is conflicting fonts, and you'll need to look in several locations for them. They might be in the Fonts folder in the Library folder on your HD, or they might be in the Fonts folder in the Library folder

in the user's home folder. They might also be in the Fonts folder in the Classic System Folder on your HD.

Try to get these folders as similar between machines as possible, and also make sure you're using the same version of your applications in case that's introducing discrepancies.

Make sure you don't do anything with the folder called System on your HD — this is the area which can most cause system instability if you do something wrong in there.

You may also want to investigate font management utilities such as Suitcase Fusion (see "Hot links").

In fact, Extensis has a "Best Practices for Managing Fonts in Mac OS X" document available as a free download (see "Hot links").

Title bar shortcut

Microsoft Reader tip

■ In lots of OS X applications you'll see a little document icon in the title bar of document windows. That icon isn't there just to look pretty — it has some of the same functionality as the Finder. For example, when I download photos from my camera I end up with dozens of photos all opened at once in Photoshop. See a photo I like? I just click and hold for a second, then drag that tiny icon from its title bar straight into a folder on my desktop. The actual file moves to where I drag the icon. And just like in the regular Finder, if you hold down the option key it will duplicate the file, and holding down ⌘-option will generate an alias.

*Mark David
Darlinghurst NSW*

Each month, Microsoft gives a free Notebook Optical Mouse valued at \$70 to the Australian Macworld reader who submits the best tip. Sized for mobility and designed to be noticed, Microsoft Notebook Optical Mouse 3000 offers great comfort for either hand and is always good to go. E-mail your tip, together with your name, address and phone number, to matthew.powell@niche.com.au All reader tips published

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Network glossary

Beginners start here

■ Networking is one of those areas where there's a plethora of terms and acronyms, and it's not always clear what's what — especially when different names can be given to the same thing. Let's try and clear the air a little with some basic wireless and networking terms that may cause confusion.

802.11b: 11Mb/s wireless networking.
802.11g: 54Mb/s wireless networking, but shorter range than 802.11b.

Ad-hoc: A wireless network which is established by a computer rather than by a base station/access point. Allows other computers to connect to the establishing computer for networking services such as filesharing or internet sharing.

AirPort: Apple's name for its 802.11b-capable hardware.

AirPort Extreme: Apple's name for its 802.11g-capable hardware (and future 802.11n-capable hardware).

AirPort ID: Apple's name for the MAC Address of its wireless hardware.

Hex key: Hex is short for Hexadecimal, a base-16 counting system whose numbers are represented with the digits 0-9 and the letters A-F. WEP and WPA password may be entered as "hex keys" in some wireless routers.

Infrastructure mode: When a wireless network is established by a base station/access point, as opposed to an ad-hoc network.

MAC Address: Not Mac as in the computer from Apple, but an acronym for Media Access Control — the MAC Address is a unique identifier given to all Ethernet-based interfaces, including wireless ones.

SSID: Service Set Identifier — the name given to a wireless network to distinguish it from other wireless networks. The SSID can be hidden

(sometimes referred to as non-broadcast of the SSID) to increase wireless network security (to prevent casual access by passers-by). This is the same as creating a closed network in AirPort base stations.

WEP: Wired Equivalent Protection — the original form of encryption used in wireless networks. Is relatively easily cracked. WPA is favoured where available.

Wi-Fi: Wireless networking protocols such as 802.11b and 802.11g and their Apple equivalents, AirPort and AirPort Extreme.
WPA: WiFi Protected Access — a new form of wireless encryption much harder to crack than WEP. WPA2 is an improved version.



A black and white photograph of a man in a cowboy hat and dark coat holding two women by their hair. The man is looking down at the women. The woman on the left has her eyes closed and is leaning against the man's chest. The woman on the right is looking up at the man. The background is a plain, light color.

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Reviews of the latest computer books.

By Keith White.

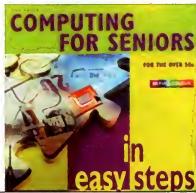
**Hot Links**

computerstep.com/
 For the In Easy Steps series
www.tidbits.com
 Take Control e-books

Not born yesterday

THIS month we're looking at three books from the *In Easy Steps* series aimed specifically at seniors, here defined as those over 50. With larger type for easy reading, generous use of full-colour illustrations, avoidance of technobabble and based on compact, easy-to-understand tutorials, the books take a friendly, non-threatening approach. The downside, and it's a serious one, is that they are all heavily Windows-based. So if you were perhaps contemplating any of these titles for yourself or as a gift to a senior friend you might like to consider my (admittedly subjective) "relevance for Mac users" ratings.

Author Sue Price
 Publisher Computer Step
 ISBN 1840782900
 RRP \$34.95



Computing For Seniors In Easy Steps steps methodically through a whole raft of topics that people of "a certain age" might be interested in. Quickly learn the basics, play a few little games, and have an introductory look at documents, pictures and music. Surf the web, send e-mail, do a bit of on-line shopping, and manage your

finances, photographs and collections. But there's not a Mac in sight or even a mention in the index. The only use I could see for Mac users would be for those running Windows on an Intel Mac via Parallels or Boot Camp. **1 out of 10.**

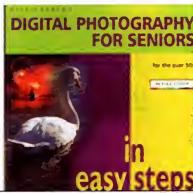
Author Michael & Sue Price
 Publisher Computer Step
 ISBN 1840783184
 RRP \$34.95



Internet For Seniors In Easy Steps carries the same caveat, to an extent. Everything is based on Internet Explorer for Windows, but there are lots of interesting topics covered of which Mac users born before 1957 can easily take full advantage. Besides, when you're operating at a fairly basic level, there's not that much differ-

ence between browsers. So assuming you've got Safari or similar under control, go straight to the third chapter and get some on-line help with crosswords, anagrams and sudoku. Access the limitless reserves of information in web encyclopedias, libraries and literary classics. If you're into chess or bridge there are plenty of interesting sites for you to explore, and lots of choices for TV, radio, films and theatre. Art buffs can visit the Sistine Chapel, take drawing lessons, learn origami or improve their knitting. Other topics, widely supported with ample web references, are travel, genealogy, digital photography, web based e-mail, web site and blog creation. **7 out of 10.**

Author Nick Vandome
 Publisher Computer Step
 ISBN 1840783214
 RRP \$34.95



Digital Photography For Seniors In Easy Steps.

although again, almost exclusively Windows-based, is mainly to do with cameras and photography and less with operating systems. And it does tell you how to download photos from your camera into iPhoto. After a quick explanation of the basic jargon, there's good advice on choosing the right camera and operating the controls. Learn how to insert a memory card and batteries, and how to inspect the photos you've just taken and delete the ones you no longer want. Two very useful chapters are full of tips for family portraits and groups, day and night photography, and shooting landmarks or wildlife. Then it's back to the computer. The author's editor of choice is Photoshop Elements, which is virtually identical on both Mac and Windows. Here you are shown how to enlarge and shrink photographs without losing quality and how to prepare images for print or the web. Moving deeper into Elements you'll soon be able to adjust exposure, add sharpness, use cropping to highlight the important areas and the airbrush to remove unwanted features. The section on sharing photos on the web only offers the Windows path as do the chapters on printing, slide-show creation and burning to disk. There are plenty of books on digital photography for beginners that cater better for Mac users. **5 out of 10.** ↗

PS. **Poser 7 Revealed — the e frontier Official Guide** is a new book for a new version of the app. Just as the latest version of Poser appears on the market so does the latest revision of Kelly L. Murdock's definitive reference work. All new features are covered and at over 500 pages, everything else that Poser has to offer. If you prefer the "jump in at the deep end" tutorial approach

Author Kelly L. Murdock
 Publisher Thomson
 ISBN 1598632965
 RRP \$52.95



then perhaps think again. Here you get simple explanations followed by supporting exercises to reinforce what you have just been told. If this is your style and you're with Poser for the long haul this book could earn its keep.

Keith has been a Mac addict since 1984 and still can't fathom why there is anyone who isn't.

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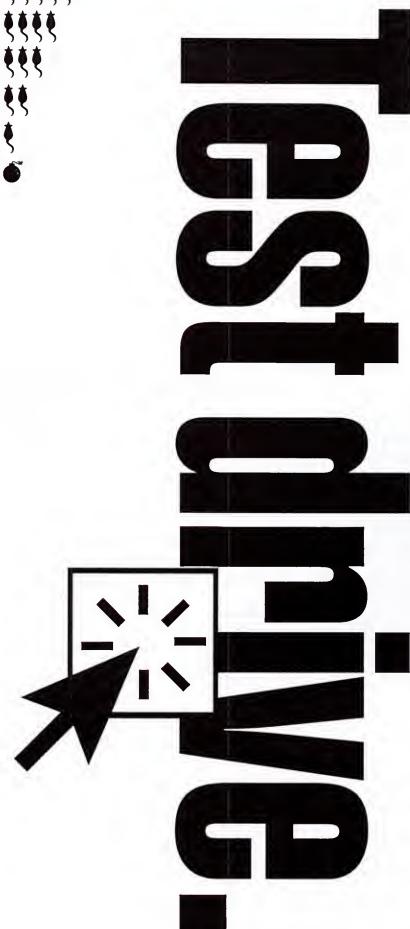
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Ratings key

Outstanding	
Very good	
Good	
Flawed	
Unacceptable	
Dangerous	



AMW lab: Webcams for the Mac

No visible means of support

ALL your friends are busily chatting to each other online, so you decide to join them. So far so good, using iChat or Microsoft's MSN or maybe Yahoo! Messenger, you're right there with the in-crowd. Then someone suggests turning on their webcam so you can have video with the chat, just like they do on *Star Trek*. If you're sitting in front of a Macintosh built after 2005, one click and you've joined the fun. But what if your Mac was built before 2005?

No problem, just plug in Apple's iSight camera, providing you decided to buy one before December 2006, when the item mysteriously disappeared from the store shelves. Unconfirmed rumours claim the European Union had problems with some of the hazardous materials in the original iSight camera, causing Apple to decide to discontinue production worldwide. Apple isn't commenting. Regardless of the reason, you can no longer buy a webcam for your pre-2006 Macintosh from Apple. But hey, those

Windows dudes have all got webcams, why not use one of those?

Short of buying an iSight camera second-hand, your only choice is to acquire a third-party webcam. However, very few come with Macintosh support, and nearly all of them are designed for USB connection, rather than the FireWire port used by the iSight. Surely somebody out there would have spotted this gaping hole in the market and plugged it with some clever code? Indeed they have, and AMW Lab discovered two such outfits, IOXperts and Sourceforge.



We evaluate, rigorously test and give detailed assessments of new-release software and hardware.

iDCam

■ Type	USB Webcam
■ Rating	
■ Pros	Works with either driver
■ Cons	Fewer features than some other models
■ RRP	\$99
■ Manufacturer	iDCam
■ Distributor	Try & Byte 02 9906 5227
■ Reviewer	Ian Yates
■ Hot links	www.tryandbyte.com.au

IOXWebcam X		Macam	VChat
■ Type	USB and FireWire webcam driver	USB webcam driver	Chat client
■ Rating	3 1/2	3 1/2	3 1/2
■ Pros	Free download allows 30-minute sessions	Open source	Free
■ Cons	Supports fewer cameras	Delayed support for latest cameras	Some advertising
■ RRP	\$US19.95	Free	Free
■ Developer	IO Experts	Sourceforge	Cu-Seeme
■ Distributor	Available online	Available online	Available online
■ Reviewer	Ian Yates		
■ Hot links	www.ioxperts.com	webcam-osx.sourceforge.net	vchat.cu-seeme.org



A lifeline for chatters. IOXperts will let you download its IOXWebcam X for Mac OS X and use it for periods of up to 30 minutes at a time for free. If you need more continuous use than that, you'll need to pay the \$US19.95 asking price for unlimited use. Sourceforge, on the other hand, is an open source outfit, so you can download its macam driver and use it for no charge without any restrictions beyond those imposed by the open source community.

Unfortunately, writing a driver for a webcam requires intimate knowledge of the chipsets used to build the camera, so the latest and greatest webcams on the market are unlikely to have Macintosh drivers available immediately, even from the third-party and open-source coding houses. The good news is that once a driver for a particular chipset is working, the web sites of IOXperts and Sourceforge will list the camera as supported, and other users who may have a different vendor's webcam soon discover if the chipsets inside are the same as some other vendor's kit. For that reason, you will see webcam entries on the web sites marked "works" alongside others marked "should work".

If you decide you want to use a "should work" webcam, make sure you can return it if it doesn't work — or better still, borrow one from a Windows user and try before you buy. For skilled coders or the brave, Sourceforge provides the source code for macam, so you can change the code to suit the chipset inside your chosen webcam, and become an open source hero by uploading the improved version for everyone else to enjoy.

Testing — not an easy thing. AMW Lab attempted to acquire webcams listed on either of the two web sites marked "works" but they had all been superseded by better models, so we asked the vendors to supply webcams which were marked

IOXperts Camera Identifier	
Camera:	USB Webcam - IOXperts
Camera Name:	USB Webcam - IOXperts
Unique ID:	104C.C811.6000.3937.256E.0
Register	Apply Save

"should work" or "in progress". Creative, Logitech and Microsoft all supplied webcams — however, they all advised us there was no Macintosh support, and they didn't think we'd have much success. They were right. Try & Byte sells a USB webcam which does work with both macam and IOXperts drivers, but it ships without those drivers on the CD. You need to download them yourself. We also unearthed an ancient Logitech webcam from the cupboard of useful but rarely used items, and it also worked with both drivers. Second-hand computer fairs, eBay and the *Trading Post* might be good places to shop.

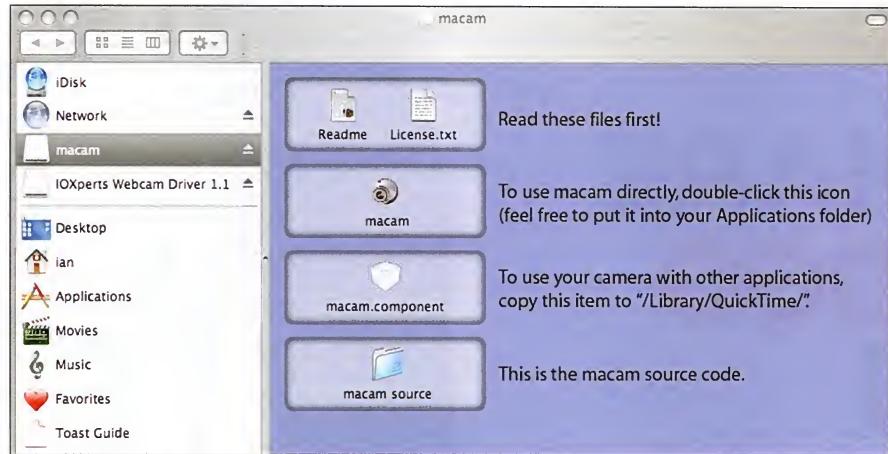
Installing either of the drivers is straightforward, with the IOXperts version having its own installer, while the macam requires you to drag the driver to the QuickTime folder inside the Library folder. You won't find QuickTime in the Library folder in your user area — you need to go to the higher-level system-wide Library folder, which will require you to provide an administrator password. Removing the maccam driver is simply a matter of dragging it out of the QuickTime folder and into the trash. The IOXperts driver can be uninstalled if required, by running the uninstall script found on the web site. Whichever driver you choose to keep, be certain to remove the other one to avoid any infighting between them.

But wait — there's more. After choosing a webcam that works, loading the drivers, and running the supplied mini-applications to test them, you might think you can re-join that iChat session and be once again as cool as your friends — but you'd be wrong. iChat will only work with FireWire webcams, not your recently installed USB webcam. Curses. Never fear, the wonderful world wide web will save you yet again. What you need is a \$US10 application enhancer from Ecamm Network called iChatUSBcam which tells iChat to stop being so fussy.

Alright! Now we're talking — and watching — along with owners of newer Macintoshes and Windows users. But what's this? Some of your friends use MSN for instant chatting. And although Microsoft makes a version of MSN for the Mac, and it's a free download, what they didn't do was include support for webcams — that's only for Windows users. Looks like we're back to the web again looking for a solution. Sure enough, there are several to choose from and we tried, and liked, Mercury Messenger, which connects directly to MSN and supports webcams (why Microsoft can't is beyond us).

If you're a fan of the CU-Seeme video conferencing application, you'll be pleased to know that there's a Mac OS X version called VChat available, and the good news is that it also works just fine with any USB webcam supported by either of these drivers.

Mercury Messenger	iChatUSBCam
MSN client supporting video	Utility for iChat users
	
Freeware; allows video chat on MSN, which Microsoft's own client doesn't	Essential for USB webcam support in iChat AV; inexpensive
None	Not free
Free	\$US9.95
Mercury	Ecamm Network
Available online	Available online



A real drag. macam is free and open-source software, and installing it is as simple as dragging to your Applications folder.

Australian Macworld's buying advice. For the easiest solution to your webcam needs, buy one with the Macintosh logo on the box, such as the iDCam offered by Try & Byte. If you want a webcam with more features, spend some time hunting the web sites of IOXperts and Sourceforge, choose a shortlist from those marked "works" and then back that up by looking for online users who can confirm that your chosen model does indeed work as advertised. Of course, you could always upgrade to a nice new Macintosh with built-in iSight and avoid the problem entirely. ☺

So much to choose from. Don't be intimidated by VChat's many options. It's really simple to use.



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The InDesign Conference

AGIdeas

Semi-Permanent

Event Partners:

Event Supporters:

Type	Professional photography application
Rating	★★★
Pros	Many bug fixes; more-flexible approach to supporting new Raw formats
Cons	Inadequate printed documentation; needs more zoom options and keyboard shortcuts for adjustments; adjusting large Raw-format images requires a fast Mac and a high-end video card
OS X	10.4.8
Processor	Universal
RRP	\$449
Publisher	Apple Computer
Distributor	Apple Australia 133 622
Reviewer	Jim Heid
Hot links	www.apple.com/au/aperture

Aperture 1.5.2

Update fixes glitches, adds flexibility

LESS bitter, more sweet: with each update, Aperture, Apple's professional photographic workflow and management software, has become that much better.

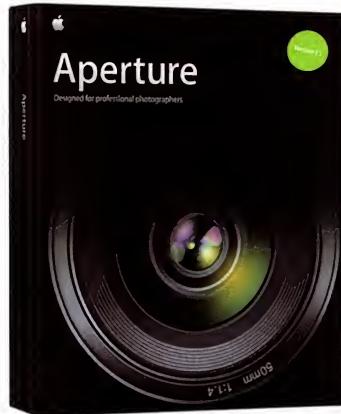
That's certainly the case with the latest update, version 1.5.2. The new version is designed to improve reliability and performance in contact-sheet printing, smart albums, watermarks, the Lift & Stamp feature, image export, and file management. This is the best and most usable version of Aperture so far. But before I get to its enhancements, let's catch up on some previous episodes of As Aperture Turns.

Buggy updates. Last October, Apple released Aperture 1.5. It was a significant improvement on version 1.1.2, with a far more flexible approach to photo library management, new image-adjustment features, integration with Apple's iLife programs, and more. Better still, Aperture 1.5 was a free update for users of previous versions. And for newcomers, Apple cut Aperture's price.

On the downside, Aperture 1.5 had bugs, some of which were potentially serious. And one of Aperture 1.5's best new features — the ability to create fast-loading preview versions of large images — was implemented in a way that could cause the program to slow to a crawl.

Apple addressed these problems last November with the release of version 1.5.1. At the same time, Apple introduced a free, fully functional, 30-day trial version of Aperture — an ideal way for prospective buyers to discover Aperture's unique approach to digital image editing and, at least as important, gauge how well Aperture would run on their systems.

While Aperture 1.5.1 fixed version 1.5's bugs, it introduced new bugs of its own. And the free trial version was based on Aperture 1.5, so anyone who downloaded it wasn't seeing the important performance enhancements of version 1.5.1. Now Aperture 1.5.2 is out, and it fixes the bugs from version 1.5.1. Plus, the free Aperture trial version is now based on version 1.5.2, so prospective buyers can get an accurate preview of the Aperture experience.



What's new and fixed. Aperture has always relied on Mac OS X's Core Image technology to decode Raw files. The drawback of this approach is that users of the latest digital cameras would often have to wait until Apple released a Mac OS X update in order to have Aperture work with their images.

This is no longer the case. Last November, Apple released Digital Camera Raw Support Update 1.0.1, a small download that enables Mac OS X to support Raw files from Nikon's D80 digital SLR and other new cameras. Aperture still doesn't support as many Raw formats as Adobe Camera Raw, but it does support the most popular Raw-capable cameras. Equally significant, the Raw Support Update shows that Apple is willing to respond quickly when the market demands support for a new camera — users won't necessarily have to wait for a Mac OS X update.

The most annoying bug introduced in Aperture 1.5.1 involved printing photo contact sheets. If you had cropped a photo, it would appear squished on the contact sheet. This is fixed in version 1.5.2. And Aperture's watermarking feature, which lets you stamp photos with a logo or text, is more versatile in 1.5.2 than in previous versions. Apple also fine-tuned the workings of smart albums to provide finer control over where a smart album searches, and it fixed some glitches in Aperture's Lift & Stamp batch-processing feature.

What stayed the same. Some items I cited in my previous reviews were not addressed in the current update. For example, I'd still like to see more keyboard shortcuts for image adjustments, as well as more image-zooming options. Aperture still can't import XMP-format sidecar files (a separate file that stores image metadata, such as exposure settings), a capability that would make it easier for users of other Raw-processing software to migrate to Aperture. Apple contends that this doesn't affect a majority of users, but there is a vocal minority on Apple's discussion boards who would like to see it.

Aperture's printed documentation is still inadequate. Apple greatly expanded Aperture's electronic documentation when it released version 1.5 — by roughly 700 pages. If you enjoy reading hundreds of pages on screen, please raise your hand.

And Aperture is still demanding when it comes to system requirements, particularly the performance of your Mac's video card. This isn't a drawback; it's a side effect of Aperture's groundbreaking design. Read the advice we published in our review of version 1.5 — and try version 1.5.2 on your system before you buy.

Australian Macworld's buying advice. Apple has done a commendable job of listening to users' requests and complaints, delivering seven updates within 12 months. While there's room for Aperture to grow, version 1.5.2 brings the program even closer to fulfilling its promise as the start-to-finish, import-to-output hub of professional and advanced photographic workflow. ↗

■ Type	Professional photography application
■ Rating	★★★
■ Pros	Excellent photo-management and -importing capabilities; strong editing functionality, including innovative Targeted Adjustment tool and intuitive Spot Removal brush; good printing and Web creation features; performs well across wide range of Macs
■ Cons	Interface has a few minor inconsistencies; skimpy Slideshow module; needs more-comprehensive documentation; no secure FTP; image backup options are only during import
■ OS X	10.4
■ Processor	Universal
■ RRP	\$345; buy before 30 April and save \$150
■ Publisher	Adobe Systems
■ Distributor	Adobe Australia 1300 550 205
■ Reviewer	Rick LePage
■ Hot links	www.adobe.com



Photoshop Lightroom 1.0

An impressive debut

After a year in public beta, Adobe has released Photoshop Lightroom 1.0, a brand-new workflow tool that combines image editing and photo management with the ability to produce slide shows, high-quality prints, and web portfolios. Like Apple's Aperture, against which it competes, Lightroom is designed as a professional-level product that also appeals to serious amateur photographers.

Five basic modules. Lightroom is built around five modules, each of which is set for a particular point in the photographic workflow process. Two of them, Library and Develop, are where you will spend most of your time, while the Slideshow, Print, and Web modules are designed for their appropriately named output functions. The program consists of a suite of categorisation, organisation, and editing functions that help refine your workflow and perform a variety of editing tasks. Moving between the modules is simple: you click on the module name, or, in some instances, press a shortcut key that automatically takes you to a module.

Lightroom's contextual interface places images at the centre of the screen and tools in panels around the edges. You can view your photos as a group in thumbnail form, as a small set of images in the Survey mode, or as a single image at various zoom levels. Panels that let you perform different module-based tasks are located on the left and right sides of the screen. At the bottom of the screen is the Filmstrip, which displays the current image set. Also at the bottom is the Toolbar, which lets you perform editing tasks and select images based on rating, colour label, or Pick status. The Toolbar also displays information about the image.

Building your library. The library – your collection of photos – is Lightroom's centrepiece: you can view all your photos on screen in the Library module or build subsets of images (like albums in iPhoto or projects in Aperture) that let you home in on specific groups of pictures for editing. From the moment you import images into the program, you can apply organisational

Simple trick. With the Targeted Adjustment tool, you place your cursor on the tone in an image that you wish to adjust and then drag up or down to apply the effect. While you have the tool selected, visual feedback is provided in the panel: in this case, I'm using the tool with the Tone Curve panel (middle left), and Lightroom is telling me that I will be adjusting the dark tones in my image.

data to them and select images based upon that data. Some of this data, such as keywords and file names, you apply yourself, and some of it is metadata that your camera stores with an image.

Lightroom gives you a number of methods you can use to tag or filter your images. You can rate them, set them as a Pick or a Reject, colour-code them in one of five colours, apply keywords, or use a combination of these methods. You can apply most of these tags via keyboard shortcuts to either one image or a group of images.

You can group images into a collection, which makes it easy to focus on a particular set of images based on your own style and criteria. A Quick Collection mode lets you swiftly add an image or a group of images to a temporary collection. This is especially helpful when you're going through a large group of images that you might want to add to an existing collection.

A Survey feature lets you display multiple pictures on screen, so you can consider differences in lighting or exposure, for example, when trying to choose which image best suits your needs. You can also group related images into stacks, which reduces the group to a single representative image.

As you're cataloguing and organising your library, you can find subsets of your photos based on the folder or collection they're stored in, as well as by keyword or metadata information. Lightroom's Metadata Browser, for example, lets you find images based on the data embedded in an image at the time it was taken, including the camera model or lens used, the file type, the date, and various exposure details.

Editing and enhancing. With Lightroom, you'll find that there's no single way to make tonal adjustments to your images. Initially, this might seem confusing, but ultimately, the variety of methods frees you to deal with images in the way that works best for your project.

Lightroom's editing functionality is extensive and covers most of the basics, including complete tonal-range editing, colour and

saturation adjustments, precise colour-to-greyscale image conversion (with split toning to create sepia-style effects), sharpening and noise-reduction tools, and the ability to correct for chromatic lens aberration and vignetting. You can also crop images and remove dust spots and other imperfections with the Spot Removal tool. There are no masking or selection tools, however; for that, you will need an image editor like Adobe Photoshop. Lightroom works nicely in conjunction with Photoshop too, preserving image edits as you go back and forth between the programs.

Lightroom's Tone Curve panel and histogram offer feedback about your image as you move your cursor over the panels; this feedback is really useful in determining how much latitude you have in adjusting an image before you begin to generate unnatural-looking images with muddy shadows and overblown highlights. And, in the spirit of letting you achieve the same result with different methods, you can simply click and drag in the histogram to adjust the exposure, the blacks, or the highlights; or you can use the respective sliders underneath the histogram. (The same is true for an image's tone curve.)

Lightroom also features a Targeted Adjustment tool, which lets you click directly in your image to adjust the areas you want. No more worrying about where a tone is on the Tone Curve or in the histogram, or how much colour you need to remove to desaturate a portion of an image. With the Targeted Adjustment tool, if you want to make the reds in an image less saturated, you just click on the red portion of your image and drag the cursor down until you get the effect you desire. It's that simple.

With Lightroom, you don't have to worry about making a mistake and altering your original file, because, as you edit a photo, Lightroom keeps track of what you've done and stores those edits in a separate file, leaving the original intact. Your edits appear seamless, but you can always get back to your original image. If you want to work on different versions of a file, you can use Lightroom's Virtual Copies or Snapshots feature to create different versions, with different editing states, without significantly increasing the size of your image library.

Any editing changes you make to an image, from cropping to exposure adjustment, you can copy and apply to another image, or even a group of images. A smartly designed Copy Settings dialog box displays 27 options; you click on the functions you want to apply, and then paste those settings onto any image in your library. A similar command works when you have a group of selected images. When you have the image the way you like it, you click on the Sync Settings button and the same dialog box pops up, letting you apply only the changes that you want to make.

Lightroom has the most recent version of Adobe Camera Raw built in; it supports more than 150 digital cameras, but you won't even notice it, because you process Raw images the same way you process any other image. You still get all the capabilities of Raw processing without having to go through the Camera Raw dialog box. And you won't notice a speed hit when Lightroom is building previews from Raw images.

Getting photos out of Lightroom. Slideshow is the simplest of Lightroom's modules – if even a bit underwhelming: you can take a group of images and easily produce slide shows, with music, against a background. You can add text and meta-

data to slides, as well as music from your iTunes library, but you're limited to a single transition style, and the only export option is PDF, which means that you'll lose your transitions and your music.

On the other hand, printing from Lightroom is a dream. The editing panels in the Print module are plain, but they let you create custom page grids for anything from a single image on a custom layout to contact sheets with metadata and text overlays. You can save your templates as presets and apply them at will. When you print, you can apply one of three levels of sharpening, and the colour-management options are straightforward and uncluttered.

In the Web module, Adobe's acquisition of Macromedia pays off handsomely. In addition to a good selection of HTML templates, Lightroom features a few customisable Flash templates that let you create portfolios with some pizzazz. As is the case with the Print module, you have some layout flexibility – you can adjust the colour palette, the number of cells on an index page, the metadata you include with your web pages, and so forth.

There are still a few places where Lightroom needs work. Some keyboard shortcuts having different meanings in the Develop and Library modules; you can rename an image only in the Library module; there is no Secure FTP option for uploading galleries to the web; and the jumpy behaviour of the Filmstrip window, which, when hidden, often pops up abruptly when you're trying to access a tool on the Toolbar. I also found the documentation a bit too abbreviated: while it's fine to discover things on your own, a complex program should have a more thorough manual.

And some people will be put off by Lightroom's overly modal interface – one in which you must move from one module to another before you can perform a specific task. This is in stark contrast to Apple's Aperture, whose more free-form approach lets you edit an image no matter where you might be in your workflow.

Australian Macworld's buying advice. Lightroom has smart editing features, and, because it seamlessly incorporates Adobe Camera Raw, you'll get the most out of your photos with a minimum of effort. With Lightroom's extensive cataloguing and tagging tools, Adobe has made it easy to access your photos quickly and painlessly. There are definitely places where Lightroom can improve, but, even as it is now, it can help you gain control over your ever-expanding photo library. ↗



■ Type	Disc-burning utility
■ Rating	4 1/2
■ Pros	New interface easier to use; Blu-ray Disc support; better audio features; improved archival features; disc recovery tool
■ Cons	Produces muddy video compared to other video export tools
■ OS X	10.4
■ Processor	Universal
■ RRP	\$179
■ Publisher	Roxio
■ Distributor	Available at many retailers
■ Reviewer	Peter Cohen
■ Hot links	www.roxio.com

Toast 8 Titanium

Wealth of new features

I don't envy Roxio. When you've got a product that's as mature and well developed as its CD- and DVD-burning software, Toast Titanium, you run the risk of introducing feature bloat with major new releases – and making an easy-to-use program harder than it should be. But I have to give credit where it's due: Toast 8 Titanium adds features and simplifies the interface in such a way that it's much better than its predecessors.

Toast 8 Titanium continues to do what it's always done very well; namely, burning CD and DVD media. The new release adds a slew of new features that just about every segment of the Mac-using public will find useful – everything from integration with TiVo DVRs (digital video recorders, unfortunately not a relevant feature for Australians) to support for Blu-ray optical discs.

Unfortunately, I found the quality of video converted and exported by Toast 8 Titanium to be lower than I could achieve on my own with applications like Handbrake – images were often darker and less distinct. Though I could massage it a bit using Toast's extensive options, I still had a hard time getting results that satisfied me. But Toast 8 Titanium is still the best Mac application out there for exporting video to a wide range of different formats.

Blu-ray, Sony's high-definition optical disc format, is just getting started as a consumer product, but it's also appearing as a computer storage format, and it's not hard to understand why. Each 5.25-inch dual-layer Blu-ray disc can store up to 50GB of data, compared to 4.7GB of data on a single-layer DVD-R disc. But as I write this, Apple hasn't yet built in support for Blu-ray drives, which means you must install software on your Mac to get a Blu-ray drive to work.

Toast does indeed offer this support, and Roxio has extended it beyond the confines of the Toast application. Toast Dynamic Writing lets you see a Blu-ray disc in the Finder, so you can copy files from there as well. Unlike with conventional DVD-R writing, you're not copying files to a cache or alias location. You're writing files directly to the Blu-ray disc in real time, as if it were a 25GB or 50GB hard disk drive.

If you use Toast to burn audio CDs, you'll find a lot of improvements in that area as well – including some you previously had to pay extra for by buying Roxio's Jam, a separate audio-recording application. You can now create DJ-style cross-fades

and transitions, process audio you import from analogue sources such as vinyl records and cassettes (to remove hisses and pops, for example), normalise volume levels, and trim your tracks.

Toast 8 Titanium works better as a file archival and backup system in this new version, too. As before, you can span data across more than one CD or DVD. Toast installs a small Mac OS X- and Windows-compatible application called Roxio Restore alongside the archived data, so when you want to recover files you've backed up to CD or DVD, you don't need Toast to make it happen – you just need the disc itself. Toast now keeps track of which files you've stored on which burned discs using the accompanying DiscCatalogMaker RE application, so you can locate content more easily once you've offloaded it and put the disc away. And Toast can even recover files from damaged discs – it can read data from CDs and DVDs that the Finder can't decipher.

With all this new functionality you might expect Toast 8 Titanium to be more difficult to use, but you'd be wrong. Roxio has taken pains to simplify the interface. Scaling text effects inside the Toast window show you what kind of files you can manipulate using the different data, audio, video, and copying features of Toast. The developer has also reworked the interface, removing the clunky drawer motif of Toast 7 and cleanly exposing all of the major features. Instead of the drawers, you'll now find a Media Browser, a floating window that gives you access to the music, photos, and video content you want to put on disc, showing you the contents of your iPhoto library, for example, or your Movies folder. If you have Elgato's EyeTV DVR software installed, the Media Browser will also show you TV shows that EyeTV has archived.

All these new features do push the envelope a bit in the system requirements department. You'll need a G4 or better running OS X 10.4.8 to get Toast 8 Titanium to work.

Australian Macworld's buying advice. I've only touched on some of the major stuff that's changed in Toast 8 Titanium. This program has dozens of enhancements and improvements under the hood. With Blu-ray support, interface streamlining, and feature improvements galore, Toast 8 Titanium is the best value Roxio has offered in years. ☺

Disc cleaner. Roxio has taken pains to make Toast 8 Titanium's interface cleaner and more intuitive than before, getting rid of drawers and adding a Media Browser.



■ Type	Utility
■ Rating	4½
■ Pros	Saves time; powerful special characters allows complex abbreviations; supports application-specific abbreviations
■ Cons	Interface is a bit complex; price may seem high to some users
■ OS X	10.3 or later
■ Processor	Universal
■ RRP	\$US27
■ Publisher	Ettore Software
■ Distributor	Available online
■ Reviewer	Rob Griffiths
■ Hot links	www.ettoresoftware.com

TypeIt4Me 3.1

Typing time-saver

TYPING the same thing over and over is not only tedious, it's a waste of time and can lead to errors.

Enter TypeIt4Me 3.1.1, a utility that's been around in some form since 1989. Think of TypeIt4Me as an intelligent typing assistant. It sits silently in the background and monitors every keystroke. When it sees a key sequence you've previously defined, it replaces that sequence with the assigned text.

Using TypeIt4Me, you will no longer have to type out phrases like With best regards at the bottom of each message you send. Instead, type wbr and let TypeIt4Me keystroke the rest.

TypeIt4Me can also repair typos, such as teh for the or alot for a lot. While many word processors contain auto-correction features, abbreviations you create in TypeIt4Me work in any application – unless you don't want them to. TypeIt4Me can create multiple abbreviation sets, any of which you can specify for use with a given program, so you could have one set of abbreviations for Word and another set for Excel.

TypeIt4Me can work with dates and times as variables in an abbreviation – when you type the abbreviation, TypeIt4Me inserts the current date and time. Abbreviations can also contain other special codes and characters. For example, you can insert a code to position the cursor at a given spot in the text, to move the cursor around via the arrow keys, to paste the contents of the clipboard, and even to type special characters such as backspace, return, and tab.

All this power comes at a price, however, and that price is interface complexity. The sheer number of options may overwhelm new users at first glance. However, most people can use TypeIt4Me very successfully without touching most of the settings. If you get lost, just click on the question-mark icon (?) to access TypeIt4Me's online help.

Australian Macworld's buying advice. If you type a lot, you owe it to your fingers to give TypeIt4Me 3.1.1 a try. ☺



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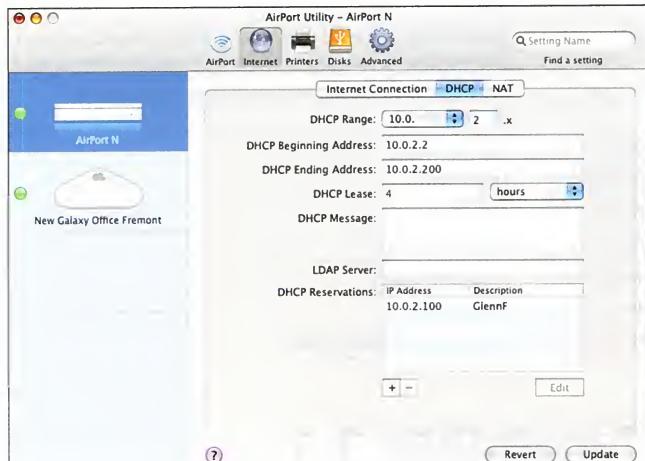
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■ Type	Wireless base station
■ Rating	4 1/2
■ Pros	Significantly faster than previous model; better wireless range; simpler configuration; easy printer and hard drive sharing across network
■ Cons	No gigabit Ethernet; lacks protection for individual folders on shared hard drives
■ OS X	10.4.8
■ RRP	\$259
■ Publisher	Apple Computer
■ Distributor	Apple Australia 133 622
■ Reviewer	Glenn Fleishman
■ Hot links	www.apple.com/au/airportextreme



A better utility. A Summary tab in AirPort Utility's Manual Setup shows settings and allows quick access to make changes.

AirPort Extreme Base Station

Adopts 802.11n standard

APPLE'S new AirPort Extreme Base Station solves three major wireless networking problems in one blow: speed, range, and configuration. The gateway also makes sharing multiple printers and hard drives across a network as easy as plugging in a cable.

This wireless router promises roughly five times the throughput and twice the range of the previous model. Because it's based on a new wireless standard, 802.11n, which incorporates both the older b and g standards, it is backward compatible with Apple's earlier AirPort (802.11b) and AirPort Extreme (802.11g) adapters. Best results, however, require leaving b and g standards behind.

The Base Station's product name is identical to its predecessor, but the unit itself has a radically different form. The alien spaceship shape is no more; the new Extreme looks like a slightly squat Mac mini, making it easier to stack in multiples (although careful channel selection may be needed when doing so to avoid interference). It also sports a three-port 10/100 Mbps Ethernet switch, a useful feature for small, mixed wired/wireless networks found for years in Wi-Fi routers at a fraction of the cost of Apple's previous Base Stations.

Speed thrills. With an 802.11n-enabled Mac wirelessly connected to the new AirPort Extreme Base Station, we consistently saw speeds of just over 90 Mbps when sending data to and from another Mac connected to the Base Station via Ethernet. When two 802.11n-enabled Macs communicated with each other

wirelessly through the Base Station, rates reached almost 50 Mbps in each direction, but only over 90 Mbps when restricted to a single direction, clearly revealing that the new Base Station's lack of Gigabit Ethernet constrains the potential top speed of 802.11n. In comparison, two Macs connected to the Base Station via Ethernet can achieve 94 Mbps in each direction. (Ethernet allows full speeds in each direction; wireless bandwidth is pooled among all transmitting devices.)

The new Base Station provided high-speed coverage over impressive distances – far longer than we have seen with Apple's 802.11g Base Station and similar 802.11g gateways. For example, we took a MacBook up to 33 metres away and 4 metres down from a building containing the Base Station – complete with intervening walls, floors, and concrete partitions – and still maintained a connection with speeds of between 1 and 15 Mbps, with an average of 5 Mbps. The highest achieved speeds were measured as far as 10 metres away with one intervening wall. (Wi-Fi gateways are usually oriented with flat antenna profiles that work well when you're at the same altitude as they are, such as the same floor of a building, and much less well when you're above or below, especially when you're also distant horizontally on the same plane.)

The top speeds we saw required the use of the 5GHz band and wide channels, which allow the AirPort Extreme to use twice the range of frequency that was available with b and g standards. The Extreme can use either the 5GHz or the 2.4GHz band – most Wi-Fi routers use the 2.4GHz band only – but Apple doesn't allow wide channels in the 2.4 GHz band to avoid interfering with Bluetooth.

When a network was using 2.4GHz channels (or ranges of frequencies) shared by other nearby networks – as many as five networks showed up in testing on one channel – we still saw typical speeds of 50 Mbps. On unused channels (a rarity in cities), we saw rates of 70 to 80 Mbps.

However, add the transmissions of just one legacy AirPort client – one using the older b or g standards – on the same network and throughput plummets. In a test with two laptops, one containing an 802.11b adapter, and the other an 802.11n adapter, both transmitting data at full speed, overall throughput





dropped to a range of just a few Mbps to 30 Mbps. In more likely scenarios, in which a b or g computer is sending data only intermittently, throughput between n hardware should remain high.

A minor glitch arose in our testing: if you have the Airport Extreme set to share a single IP address and connect the Base Station to a larger network, throughput to the larger network drops to 30 Mbps for 802.11n and 60 Mbps for Ethernet. Throughput on the Extreme's wireless connections and built-in Ethernet switch remain unchanged. When sharing is turned off, which is typically the case on a large network, the glitch disappears. And with broadband cable, DSL, or fibre services that operate more slowly than 30 Mbps, this problem won't crop up. Apple confirmed and was able to replicate this problem, and is looking into a solution.

Improved utility. Apple took advantage of the release of an entirely new model to revamp its aging Airport Admin Utility as well as ditch several related setup assistants and its client-monitoring program. The new Airport Utility neatly combines all those features with less clutter.

Users new to wireless networking will see a streamlined set of steps, better than any previous assistant, that let them quickly set up a secured wireless network. Advanced users have access to more and better-organised settings.

The Airport Utility makes troubleshooting much easier, by adding a display of configuration problems and tools to fix those errors in the Manual Setup's Summary tab. Each element in the Summary tab, such as the Base Station's channel or network setup, is a live link to the appropriate setting within the program.

Those who want to use DHCP but who run a web server from a single IP address shared by the Base Station – or who need to access Timbuktu Pro, Personal File Sharing, or other services remotely – are in luck. The new Extreme lets you assign fixed private IP addresses based on a DHCP Client ID or Media Access Control (MAC) address. This fixed address can be coupled with improved port mapping controls, which allow inbound traffic from the internet to be redirected through the gateway to the correct computer on your internal network.

The new Airport Extreme supports the newer WPA (Wi-Fi Protected Access) and WPA2 encryption methods for both

personal and corporate networks, as well as older WEP (Wired Equivalent Privacy) encryption. WEP, widely considered a broken method, is handled with the WEP Transitional networking standard, which allows mixing WEP, WPA, and WPA2 on the same network for compatibility. We recommend using WPA or WPA2, rather than WEP Transitional, where possible. (If you choose to deploy an 802.11n-only network, security is limited to the most advanced form, WPA2. However, all 802.11n devices support WPA2, so there's no mismatch in technology.)

Sharing printers and drives. Home users and small businesses will find the ability to add and control access to one or more hard drives connected via USB (or a separately purchased USB hub) a much less expensive option than many of the alternatives, such as using a dedicated NAS (network-attached storage) drive or using a dedicated computer as a file server. And although other gateways let you connect a hard drive, Apple's is the only one that supports the Mac-native HFS Plus (Hierarchical File System Plus) drive format and AFP, Apple's Personal File Sharing protocol. Airport Utility offers a variety of access controls to protect the hard drive's files and folders, including setting up user accounts and passwords with read only or read and write permission. Individual folders can't be separately protected, however, which prevents the feature from being as useful in larger offices.

A few rough edges remain in the new system. Airport Utility doesn't always remember Base Station administrative access passwords or encryption keys when you change settings. And the utility – not the Base Station – crashed during normal operation many times in testing. However, since 802.11n is in flux, expect several firmware updates very soon.

Australian Macworld's buying advice. Apple's new Airport Extreme Base Station may have been a long time coming, but it's worth the wait for anyone whose network needs either greater speed or longer distance. While cheaper 802.11n gateways are already on the market, none matches Apple's for features or ease of setup. Apple just needs to step up to the plate and add gigabit Ethernet to fulfil this speed demon's full potential. ☀

■ Type	Game expansion
■ Rating	4 1/2
■ Pros	Two new races, a new profession, new dungeons, new continent and other must-have improvements
■ Cons	"More of the same" feel to the Draenei and Blood Elves
■ OS X	10.3 or later
■ Processor	Universal
■ RRP	\$US40
■ Publisher	Blizzard Entertainment
■ Distributor	Available online
■ Reviewer	Peter Cohen
■ Hot links	www.worldofwarcraft.com



World of Warcraft: The Burning Crusade

Renews interest in Warcraft

BLIZZARD Entertainment is one of Mac gaming's favourite publishers, and it's little wonder why: It's one of the only mainstream game makers to treat Macs and PCs as equals, offering its products for both platforms simultaneously (most often, on the exact same discs). So when World of Warcraft hit the streets late in 2004, it instantly became the Mac platform's favourite online role playing game. Blizzard has reaffirmed its dominant position with the recently released World of Warcraft expansion pack, The Burning Crusade.

The two new playable races in World of Warcraft — the Draenei and Blood Elves — are aligned with the Alliance and Horde, respectively. The Draenei are blue-skinned aliens who have crash landed on the world of Azeroth after fleeing a vicious enemy who has destroyed their homeworld; the Blood Elves are cousins to the Alliance-aligned Night Elves, but focused on darker magic and better suited for life with the Horde — Orcs, Tauren and the Undead.

Like the other character races you can play in World of Warcraft, the Draenei and Blood Elves both have their own specialised areas where you can be introduced to the races, a bit of their back story, and where you can pretty safely get your own character up to a level where it's advisable to go out into the more dangerous realms in this fantasy world. Although both new races have their own attributes and technology that make them unique in Azeroth, much of the experience is the same as you'll have with every other playable race in World of Warcraft.

Jewel-crafting is a new profession that's been unlocked in the Burning Crusade. It enables you to take raw gems (which you can find by mining or occasionally as loot on the corpse of one of your dead enemies) and turn them into magic rings, necklaces and other objects that can be used to either increase (or "buff," in adventure gamers' parlance) your powers or those of other players who you're playing with.

Another new aspect to the game is something that should ring familiar with fans of another, older Blizzard game: Diablo II. The concept is "socketed" items — weapons and other objects whose attributes can be enhanced by placing a gem or other precious

A whole new world. The blue-skinned Draenei join the Blood Elves as the newest playable races in the World of Warcraft: The Burning Crusade expansion pack.

item in an available socket. Placing items in sockets may enhance the user's health, for example, or improve a magic user's intellect to make spells more efficient; they can also improve the attack power of some weapons.

Outland is an entirely new continent you can explore, provided you have a high enough level character. (Don't even think about it unless you're into your upper 50s.) This continent, actually a fragment of the orc's homeworld accessible through a dimensional portal, provides experienced users with a playground of their own. It's rife with new dungeons, player vs. player (PVP) arenas and quests to participate in. It's also the land of Wyverns — flying mounts that those with enough experience (and enough gold) can take and fly wherever they wish. You can't, for example, drop bombs from your Wyvern, but it makes for quite a dramatic entrance, and it's a heck of a status symbol.

After more than two years, World of Warcraft (and, by extension, the Burning Crusade) is starting to show its age a little — graphics are looking a little too angular, and lighting and shadowing effects seem a bit primitive. It's not as spectacular and gorgeous as it used to be. Having said that, it's still a great-looking game, and if you've been keeping your account up to date (even if you haven't bought The Burning Crusade) then you probably know that Blizzard has updated the game with support for multithreaded OpenGL. If you're using a multiple core Intel-based Mac running Mac OS X 10.4.8 or later, this will result in better performance, especially in areas populated by large "mobs" or excessive geometry (such as big cities, like the Dwarven stronghold of Ironforge).

When the Burning Crusade first bowed in January, it was available exclusively as a CD or DVD pack you had to buy in a retail store. Now, however, it's available for download—all you need to do is upgrade your account and buy it online directly from Blizzard; it will be downloaded to your machine. You'll obviously need a reasonably fast, persistent broadband connection, because the download measures in gigabytes, not megabytes, but it's a good way to get the game if you can't get to a retail store.

Australian Macworld's buying advice. The Burning Crusade will help to renew interest in World of Warcraft, and gives inexperienced players a wealth of new features to explore. It's definitely worth the upgrade. ↗

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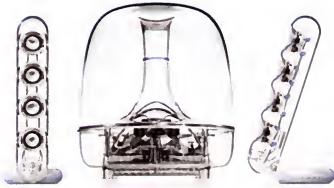
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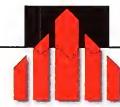
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By Alex Rieneck.

Something to chew on.

One way, or the Other.

THE other night I was at a performance of the stage play of *Hedwig and the Angry Inch*. The band was thrashing away, the star was all over the stage, the sweat was flying, and the backdrop was cycling huge images germane to the plot, at ever increasing speed. It was, as they say, "happening". It was a great moment.

And then, suddenly, huge behind the band at the back of the stage, the mark of the beast appeared. No, not Satan. What appeared was a large grey-and-blue Windows XP error message. It must have been two metres wide. It was some variation on "Windows Wants an Update" followed by the usual string of crazy random numbers. It hung there for perhaps two seconds until the audience had just enough time to notice it and shift once in their seats, and then, lo and behold, a vast mouse pointer appeared and clicked the massive "close" gadget.

The audience breathed a sigh of collective relief that was almost audible above the climax of the song. It was as if the angel of death walked past the stage, and hadn't stopped. The show went on.

It was an odd moment. It was completely outside the structure of what was happening on stage and simultaneously totally normal, totally dull. After all, everybody in the audience knew full well that such error boxes announce lost work, lost time, endless irritation, loss of concentration and all the rest of it. As it was, in spite everything happening on the stage, I spent the next ten minutes of the show thinking about Microsoft PowerPoint, and about Windows.

The first thing I found myself wondering was how anyone could entrust a "mission critical" operation to software as prone to being hysterical as Windows XP. Then again, there are a lot of jobs more "mission critical" than mere stage shows being done by Windows boxes. There are lifts. Hospitals. Nuclear frigates.

As I write this, Windows Vista has been out for just long enough for the real reviews to start filtering in. The reports of Vista's incompatibility with BigPond were funny, as far as I was concerned, but the litany of printer incompatibilities was only to be expected. After all, even OS X has its share of that nightmare. (Printers, in my opinion, are a giant plot to sell hairpieces and blood pressure medication.)

I even expected that Windows's new Security Centre would be described as pop-up-crazy malware that cannot be removed from the system — after all, there is no way that Microsoft will ever "beat hackers" without driving users mad. And driving people mad is what



Microsoft does best, if I am any example. I even expected that Microsoft would charge non-US users lots more than US customers. Apple helped pioneer that charming little trick.

The fact that Vista would be heavily "inspired" by Apple was a forgone conclusion. Indeed, the fact that in order not to look too "inspired" it ended up with a look best described as "turned off by users" wasn't a surprise, either.

Only two things surprised me, and both showed me again how lucky OS X users actually are. First, Windows Vista comes in four versions, and some versions won't upgrade over earlier versions of Windows. It's like a bad dream. Involving real money. Surely,

I thought, if Microsoft has learnt anything from Apple, it should be that "one size fits all" operating systems are the way to go? Think of the money you save at the installation help desk by standardising the product.

The really sick part is the other surprise: it has learned. Apparently the Vista disks presently available all have all the Vista software on them. Apparently, Microsoft foresaw

the problems in an unclear upgrade path and provided all the necessary software to buy off people who complain really loudly at the help desk. Apparently there are guides available on the net (see "Hot links") for an entire "clean" install of Vista from the Vista upgrade disk, at a saving of literally hundreds of dollars. Apparently, the install can be based on a unverified copy of Windows. I still can't get my head around all the implications of this. I try, and find that my brain sort of fails. I get error boxes. I get to click on them. The show goes on.

In a lot of ways my job here is to point out shortcomings in Apple's software and hardware and I manage that by being a naturally irritable sort of perfectionist. Just about every month I come up with some problem in iPhoto, or in iPods, or in OS X itself, and I hope that Apple will take notice and fix it. I flatter myself that sometimes it works. Sometimes it doesn't. Sometimes I want to head butt the people responsible for iPhoto, but mostly I feel like I am someone industriously engaged in kicking the goose that lays golden eggs.

Believe me, I do know how lucky I am. ☺

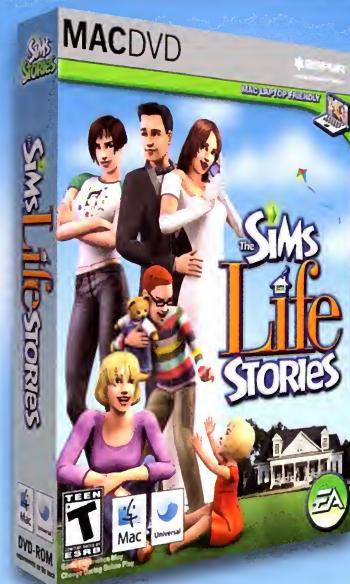
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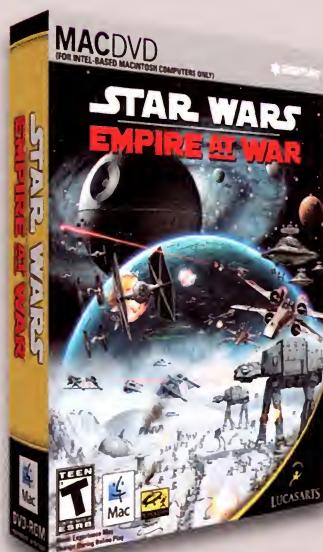
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